ROUND DANCING

BY

M. B. GILBERT

Member of the American Society of Professors of Dancing, New York

ILLUSTRATED

"Our feet shall catch th' elastic bound,
And reel us through the dance's round"

PORTLAND, ME.
M. B. GILBERT

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INDEX.

INTRODUCTORY

EXPLANATION OF TERMS, CHARACTERS, &C. 15

THE FIVE POSITIONS WITH MODIFICATIONS 21

THE WALTZ POSITION 31

THE POLKA 41
Glide Polka 53
Coquette Polka 53
Rush Polka 54
Three Slide Polka 54
Cross Step Polka 54
La Esmeralda 55
Bohemian Polka 55
Heel and Toe Polka 56
Combination Polka 56
The Berlin 56
The Wave 58
The Ruchter 58
Babies on our Block 59
Little Sallie Waters 59
The Portland 60
Polka Militaire 60
The Duchess 61
New Side Step Polka 62
The Alsacian 62
Berlin Polka 63

German Polka 63
American Gavotte 63
Hornpipe Polka 64
The Metropolitan 64
The Carlton 64
The Antlers 65
The Ashland 65
Polka Russe 66
Baby Polka 67

Pas de Basque 71
The Waltz 77
Glide Waltz 88
The Original Waltz 91
La Valse à Trois Temps 92
La Valse à Deux Temps 92
Hop Waltz 92
Redowa-Waltz 93
The Boston 93
The Boston Dip 94
Polka Dot Waltz 94
The Bowdoin 94
Double Glide Waltz 95
Knickerbocker Waltz 95
Gavotte Glide 96
Philadelphia Glide 96
College Step 96
The Eugenie 97
Diagonal Waltz 98
Redowa Glissade 98
Racket Waltz 99
Fascination 99

La Madrilaine 100
La Metropole 100
The Society 101
Valse Les Patineurs 101
Waltz Minuet 102
The Rosita 103
Military Times 103
Military Waltz 103

THE GALOP 105
Three Step Galop 108
Four Step Galop 109
The Racket 109
One Slide Racket 110
Two Slide Racket 110
Three Slide Racket 110
Waltz-Galop 110
The Jersey 110
Ripple Galop 111
Ripple Combination 111
Le Galop à Pas Sauté 111
The Puritan Waltz 111
Polish Galop 112
The Gaiety 112
L'Eclair 113
Wave Galop 114
Narragansett Pier 114
Hecla Galop 115
The Jubilee 115
The Fairy 115
Le Beau 116
Military Galop 116

THE SCHOTTISCHE 117
Military Schottische 120
Dancing in the Barn 121
Kentucky Jubilee 121
Gavotte Schottische 121
Glide Schottische (No. 1) 121
Five Step Schottische 122
Star Schottische 123
The Caprice 123
Imperial Gavotte 124
Bon Ton Gavotte 125
The Harvard 125
Polka Schottische 126
Schottische à Pas Sauté 126
Redowa-Schottische 127
New Schottische 127
Schottische Gavotte 127
Stephanie Gavotte 128
Loomis' New Gavotte 129
The Knickerbocker (Masters) 130
Glide Schottische (No. 2) 130
Edinburgh Schottische 130
The Gavotte 131
Caprice Schottische 131
The Vienna 131
The Columbia 132
The Mettlesome 133
The Skaters 134
The Knickerbocker (Dodworth) 134
The Celtic 135
Highland Schottische 135

Highland Gavotte 137
Highland Glide 138

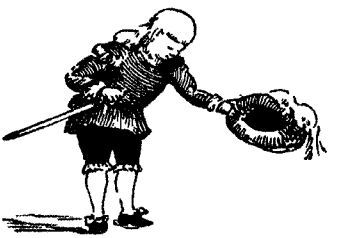
Redowa and Mazurka 139
The Redowa 141
Polka-Redowa 141
The Mazurka 141
Polka-Mazurka 142
The York 143
The New York (Cartier) 143
The Newport 144
The Ripple 145
La Mode 145
The Ocean 145
Ma Belle 145
The Russia 146
La Russe 147
La Cosca 147
Loomis' Glide Mazurka 148
Glide Mazurka 148
The Rye 148
Harriet Mazurka 149
Loomis' Yale University York 149
Spanish Mazurka 150
Two Slide Racket 150
Le Galop à Trois Pas 151
Gitana Waltz 151
La Zingarilla 151
The America 152
The Latest York 152
The New York (Brenneke) 153
Five Step York 153

The Musette 154
Independent York 154
Redowa L'Eclair 154
The Maniton 155

Miscellaneous Dances 157
La Réve 159
The Detroit 159
La Marjolaine 160
Imperial Polka 161
Waltz Gavotte 161
The Sicillienne 162
The Glissade 163
The Rockaway 163
Cadet Waltz 164
The Bronco 165
The Victoria 165
The Varsouvianna (No. 1) 166
The Varsouvianna (No. 2) 167
The Varsouvianna (No. 3) 167
Advance Varsouvianna 167
The Maryland (Varsouvianna) 168
Danish Dance (No. 1) 169
Danish Dance (No. 2) 170
Five Step Waltz (No. 1) 170
Five Step Waltz (No. 2) 171
Shall I Have the Pleasure? 172

General Remarks 173
Technology 177
Appendix

INTRODUCTORY



INTRODUCTORY.

This book is the outgrowth of special study, intended for my own information, the more intellegently to discharge the duties of my profession. Extensive correspondence, considerable reading, and careful investigations, have been required. These researches proved so interesting and instructive, and involved so many things of importance to the profession, that I felt it would be a satisfaction to myself, and perhaps of interest and profit to others, to so arrange the fruits of my labor, that all who might be so disposed could partake.

> "'Twas not the hasty product of a day,
> But the well ripen'd fruit of wise delay."

As a literary work I claim nothing for it; and the idea of producing an elaborate treatise has not been at all in mind.

My acquisitions gained by considerable study, are at most very limited, and I am wont to feel like "the gay young gentlemen, whose erudition sat so lightly upon him."

As this book is devoted to round dancing exclusively, I have confined myself to that subject. I have made no attempt to overcome the opposition with which dancing is met, as that work is being accomplished, by the exemplification of effects, produced by the exalted position which dancing justly holds in society, and by its having become one of the indespensable accomplishments of our young society people. I cannot refrain however, from including, at this juncture, an extract from "Brookes on Modern Dancing", so beautifully written and so much to the point.

"When young people first appear in public life, external qualifications are then, in particular, of great consequence to them, and they should be qualified for the best of company by a good and graceful carriage.

"Beauty without good manners, speedily creates feelings very different from those of admiration.

"Parents who can afford to give their children a tolerable education, should have them early instructed in the rudiments of genteel, graceful and attractive address.

"The art of dancing is not only necessary, but indispensable, to those who are fond of society. The manner of presenting ones self, and of receiving others in company, with a graceful propriety, and the easy and polite demeanor which is so becoming everywhere, are acquired most effectually by those who have studied the art of dancing.

"One of the principal beauties in the female character is modesty, a virtue in itself so lovely that it often captivates where a pretty face or graceful figure would be disregarded. Addison says: 'If you banish modesty out of the world, she carries with her half the virtue there is in it.' But while modesty is an essential virtue, timidity and diffidence are weaknesses which should be overcome."

For rules of etiquette, I would refer to the works of Brookes, Dodworth, DeGarmo and others, who have treated the subject extensively.*

By correspondence and personal interview with many of the leading Professors of Dancing in America, I feel that I have been enabled to give a plain and correct explanation of the various Round Dances of today, their theories, positions and adornments, illustrated as they are from life. that effect and action may be represented as clearly as possible. I confidently believe, that the work will be found well adapted to the use of teachers. pupils, and the public in general; and that it will afford sufficient variety of construction, to illustrate all the principles and peculiarities of Round Dancing,

*Brookes on Modern Dancing, Dance of Society by Wm. B. DeGarmo, The Standard Dance Album by E. W. Masters, The Art of Dancing by Judson Sause, Modern Dances by C. H. Rivers etc.

I take this opportunity to express my grateful acknowledgement to all who have manifested an interest in the work, and to those friends in the profession especially, who have favored me with important suggestions and explanations.

I submit this little volume therefore, not only to teachers, but to the public as well, indulging in the hope that it may prove to be not only acceptable, but that it may present sufficient attractions to lead many to the study of that art which makes grace more graceful and beauty more beautiful.

EXPLANATION

OF

TERMS, CHARACTERS, ETC.

"A conscious, wise, reflecting cause,
That can deliberate, means elect, and find
Their due connection with the end design'd."

Sir R. Blackmore.

EXPLANATION
OF
TERMS, CHARACTERS, ETC.

The following interpretation of terms etc. should be carefully read before attempting the study of movements described. Use is made of numbers, terms etc. in order to abbreviate descriptions, that one may not become confused by too much reading.

Imperfect as written descriptions must necessarily be, I am confident, that, by the forms of analysis which I have adopted, all movements included in this work, can be readily understood, even by those who have never received practical instruction.

I would not have the idea conveyed that I am presuming to introduce a new and distinct method. I simply employ such forms and methods as I have made practical use of, and if they suggest any ideas of value, some little good will have been wrought; but if the result is otherwise, I shall be pleased to receive criticisms, and feel grateful for suggestions.

The analysis of the gentleman's part is given in most cases, but the lady can practice from the same theory,

The gentleman should stand in preparation, with the feet in the first position, bearing the entire weight of the body on the right foot.

When a lady and gentleman are dancing together, the lady commences with the right foot and the gentleman with the left.

COUNTERPART FOR THE LADY, signifies that the lady executes the corresponding movements, beginning with the right foot.

THE REVERSE *(L'envers)*, as applied to round dancing, means turning to the left. Although the reverse is not included in the de-description of some of the dances, one who is familiar with turning to the right in the Polka, Waltz and Galop, can readily determine the movements necessary to reverse in any round dance.

When the *position* in which the dance is to be executed is not mentioned, the *waltz position* is to be understood.

SLIDE, GLIDE, GLISSE; all apply to the same movement.

LEAP AND JETE, are synonymous terms.

HOP AND SAUTE, are also synonymous.

To *leap*, spring from one foot to the other. To *hop*, spring from, and alight upon the same foot.

To *bring*, *draw or glide* one foot to the other, signifies the moving of one foot toward the other until it comes in contact with, or very near it. The *drawing* or *gliding* is made with the foot upon the floor, while the *bringing* of one foot to the other may be made with the foot raised, or upon the floor. I have not made use of the term *glide* in connection with this movement, as it is generally used to indicate the separating of the feet.

To point, is to place the foot in second or fourth position, as may be indicated, with the toe resting lightly upon the floor, and the heel raised.

ORDINAL NUMBERS, as 1st, 2d, 3d etc. indicate the position in which the foot is to be placed, to wit: (3d) denotes third position; (3d raised), third position with the foot raised; and (3d behind) would indicate that the foot is to be placed in third position behind.

When we mention a position in connection with a movement, we refer to the foot which is making that movement.

CARDINAL NUMBERS, 1, 2, 3, 4, etc., are used to indicate the counts or beats in the music, upon which the movements are made; 1, to count one, 2, to make a second count, 3, a third, etc.

&, is used to represent a movement, which does not receive a count, but is made just before the count which immediately follows it. For example, chassé may be explained in the following manner.

Stand with right foot in 2d. Draw right to left and almost simultaneously slide left to side, (2d), & 1; draw right to left and immediately slide left to side again (2d), & 2; etc.

M. M. means Maelzel's Metronome. The *notes*, , indicate the length of note at each beat of the pendulum. The *figures* following the notes are those at which the index upon the pendulum should be placed; they indicate the number of beats or counts per minute.

MEASURE, denotes measure or bar of music. The various dances are to be executed to the music indicated by the head of the chapter in which they are described.

"Where order in variety we see,
And where, though all things differ, they agree."

THE FIVE POSITIONS

WITH

MODIFICATIONS

"Vouchsafe to visit my retreat,
And teach my erring, trembling feet."

Hester Chapone.

THE FIVE POSITIONS

WITH

MODIFICATIONS

The following illustrations, represent all the positions assumed by the feet, in executing the dances described in this work.

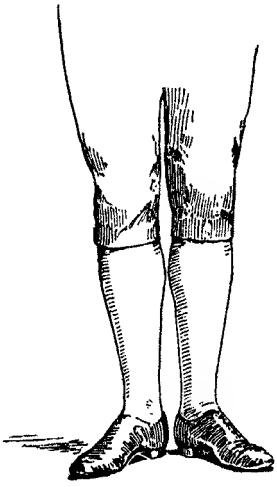
The right foot is used in representing the different positions, the left being placed firmly upon the floor receiving the entire weight of the body.

It will be understood that the left foot may be used in the same relative positions.

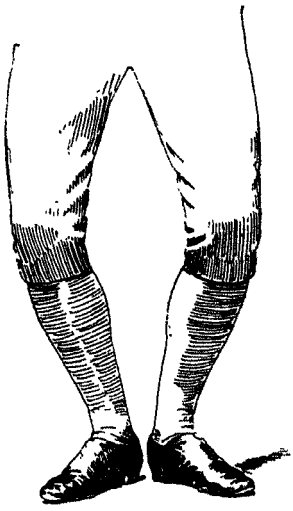
It must not be inferred from the illustrations, that the leg which supports the body must *always* be kept straight: on the contrary, when executing the movements of a dance, the knees should bend freely, responding to the natural inclination of the body

Exercises embracing all the positions and their modifications, should be practised until the pupil is able to place the feet at once in any position required.

A familiarity with the positions, will enable one to readily understand any description which is submitted.



1st.



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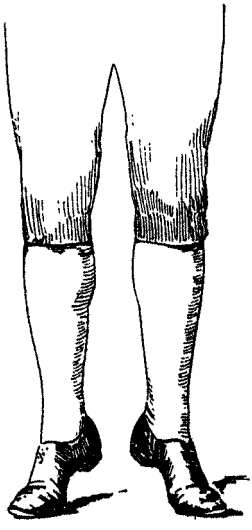
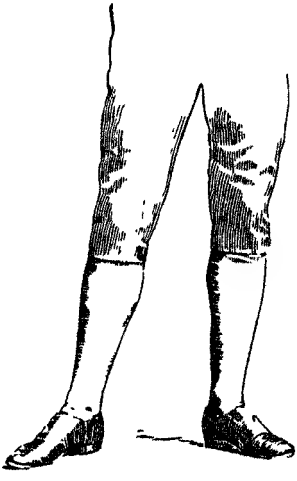
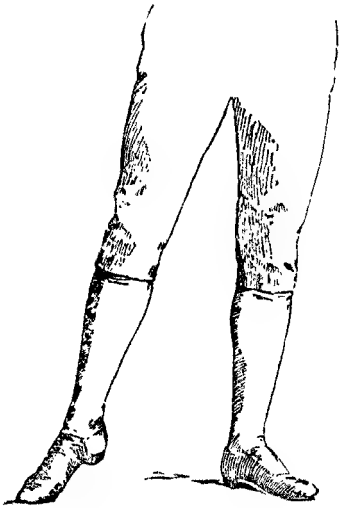


1st Raised.

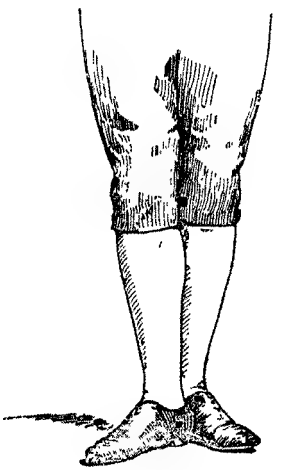


2d.

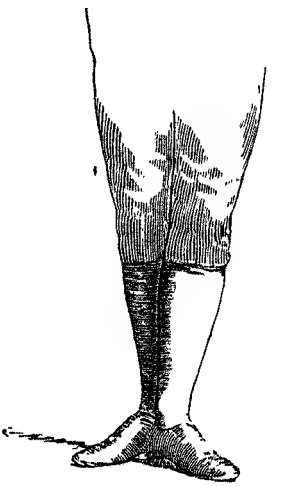


2d Point.

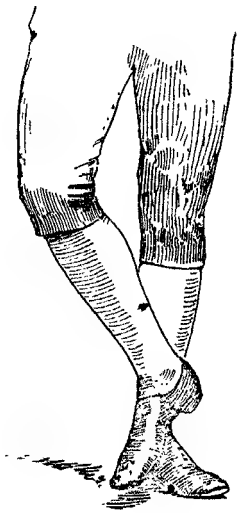
2d Raised.



3d.

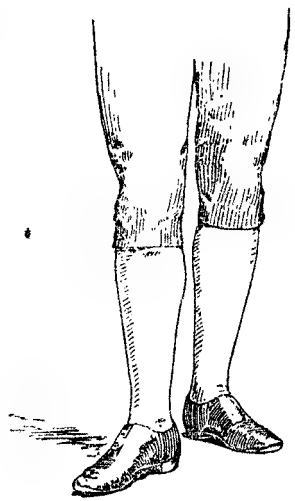


3d Behind.

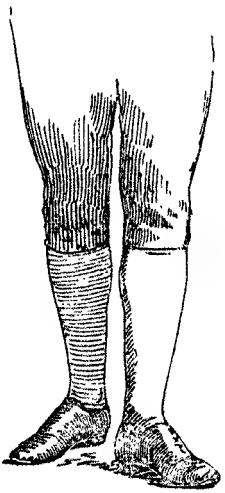


3d Raised.

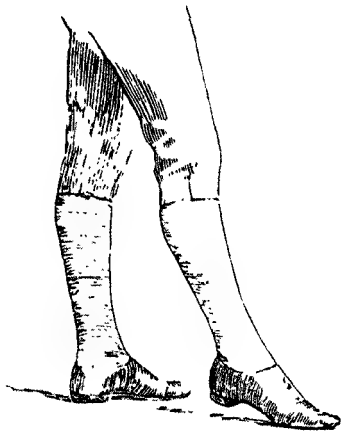
3d Behind Raised.



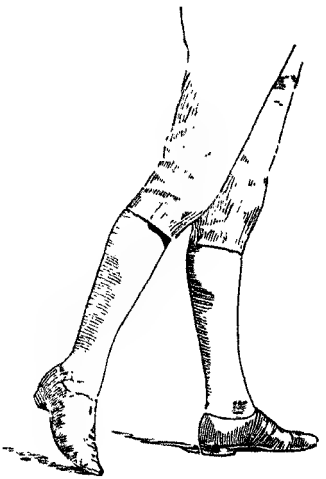
4th.



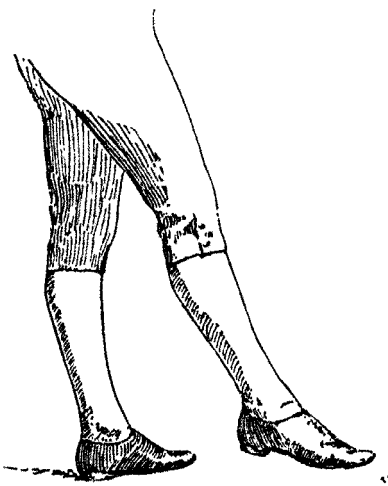
4th Behind.



4th Point.



4th Behind Point.



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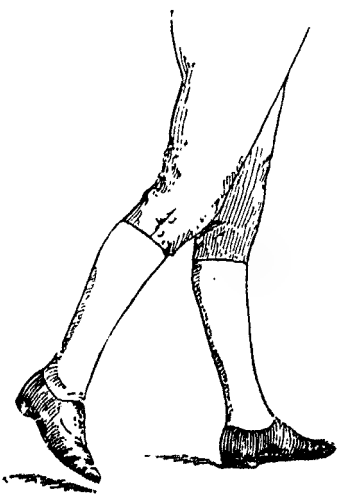

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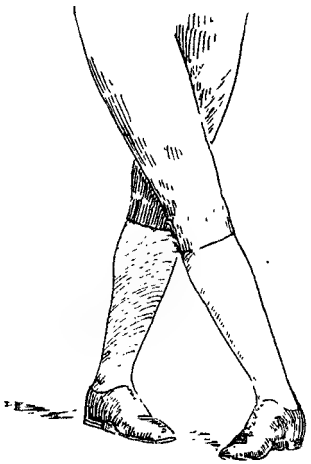

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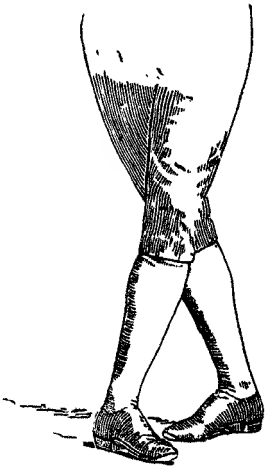

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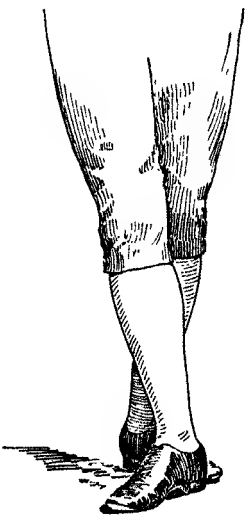
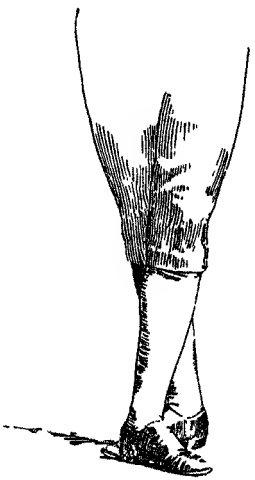


5th.



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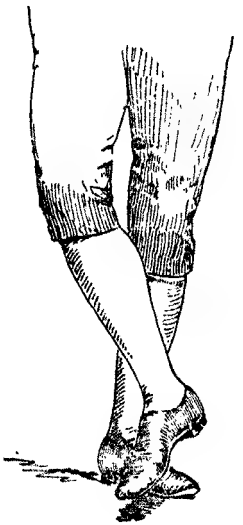

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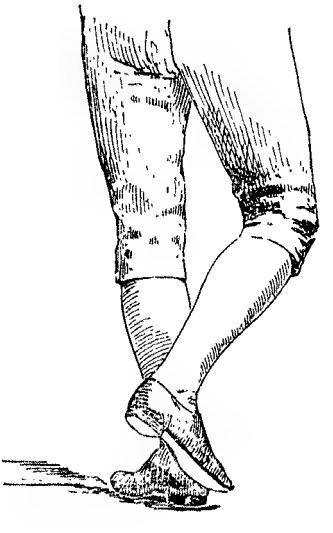

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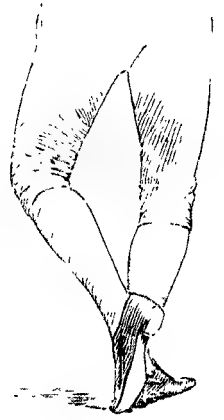
Heel.



Toe

THE WALTZ POSITION

"So stands the statue that enchants the world."

POSITION

The following illustrations represent what is called the "Waltz Position," and will give a better idea of the correct position to be assumed in Round Dancing, than any written description can possibly convey.

Illustrations of the special positions, such as are used in the Berlin, Millitary Schottische, etc. are inserted in connection with the description of those dances.

A couple assuming the waltz position as illustrated, may rest assured that they are acting in accordance with good judgement, propriety, delicacy and refined taste.

Affectation in dancing is an evil, against which one cannot be too carefully guarded.

"Vanity should never mislead a man in the estimate he forms of his own talents."

We often see those who consider themselves *au fait*, (and usually they are the only ones who entertain that opinion) making themselves conspicious by distorting their bodies, stiffening

their arms, and twisting their legs, until they have the appearance of being afflicted with some terrible deformity, from which they are suffering intense pain. They carve the air with their arms, they shuffle about with an unheard-of combination of movements, collide with everybody and everything within their reach, and all the while labor under the delusion that they are being observed by admiring eyes.

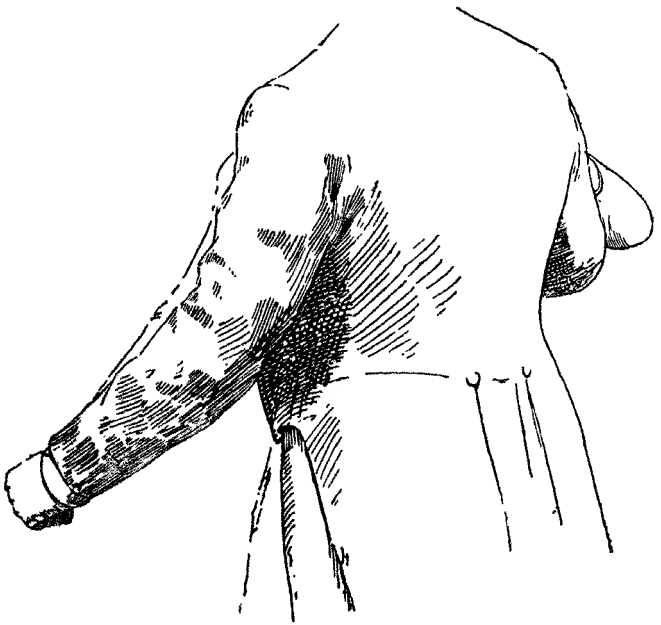
> "Such labor'd nothings, in so strange a style,
> Amaze th' unlearn'd and make the learned smile."

All such would do well to carefully study that position, which alone is considered good form. One should not make an effort to maintain the exact position described, but should be governed by circumstances. The position should be modified in accordance with the height of partner.

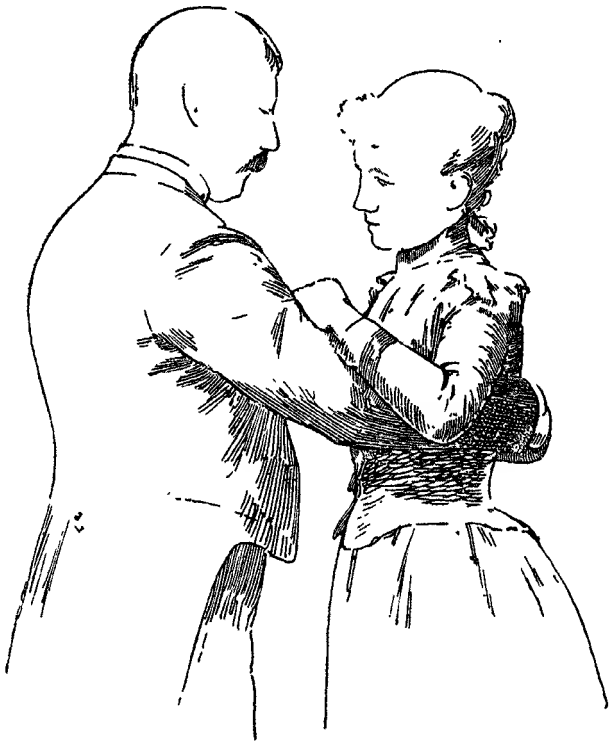
A tall gentleman who is dancing with a very short lady, should regulate the position of his right hand, so as to enable him to preserve an erect position of the body; and when the order is reversed. the lady's left hand may rest npon the gentleman's right shoulder instead of the upper arm.

When in close proximity to another couple, it is often necessary to change the position of the extended arms for the time, to avoid collision.

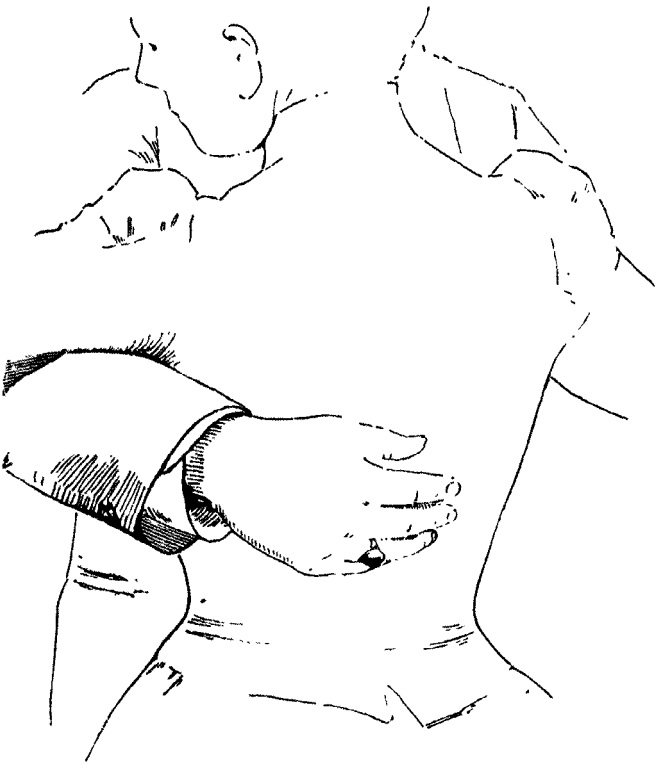
The couple should be removed from each other, a distance which will prevent the bodies from voluntarily coming in contact. From these few suggestions in connection with the illustrations, a correct idea of the Waltz Position may be obtained.



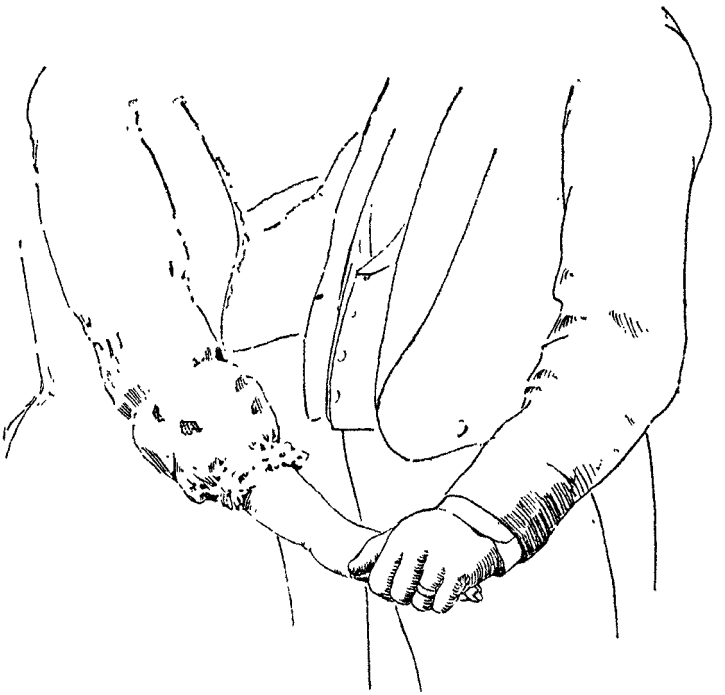
POSITION OF GENTLEMAN'S LEFT ARM.



POSITION OF LADY'S LEFT ARM.



POSITION OF GENTLEMAN'S RIGHT HAND.



POSITION OF EXTENDED HANDS.

THE POLKA

"The welcome Polka takes its way;
Of airy dancers, a numerous train
Attend its progress."

THE POLKA

ITS HISTORY TO THE TIME OF ITS FIRST APPEARANCE IN AMERICA.*

"In A. D. 1830, a young peasant girl, named Anna Slezak, of Elbeteinitz, in Bohemia, performed a dance of her invention one summer afternoon for her own special delectation, and sang a suitable tune to it. The schoolmaster, Joseph Neruda, who happened to be present, wrote down the melody, and the new dance was in the following week performed by the students and village girls in Elbeteinitz.

"About 1835, it made its entrance into Prague, and then obtained the name of 'Polka,' from the Bohemian word *pulka*, or half, from the half step prevalent in it. About four years later it was carried to Vienna by a music band from Prague, under the leadership of Pergier. "In 1840, Raal, a dancing master of Prague,

*From Brookes on Modern Dancing.

danced it with great success at the Odeon in Paris, whence it found its way with extraordinary rapidity to every dancing salon.

"The Polka was introduced into the ball-rooms of France and England in 1843, and led to the inauguration of the present style of round dancing.

"It had been in vogue but a short time on the other side of the Atlantic, when a musical and theatrical gentleman, named De Thier, forwarded the music, and a description of the dance, in manuscript, to the proprietor of the *New York Daily Aurora*, of which paper he was a correspondent."

Mr. Thaddeus W. Meighan, a gentleman connected with the editorial department of that paper, presented Prof. L. De. G. Brookes, who was ballet-master at the National Theatre, Chatham Street, New York, at that time, with the music and a description of the dance, and it was first danced in America by Miss Mary Ann Gammon and himself at that theatre, on the 10th of May 1844.

THE POLKA*

M. M. ♩=116.

The technical analysis of the Polka may be indicated as follows:

1, Sauté et Glissé.
2, Coupé.
3, Jeté.

Side Step.

Stand in first position, with weight upon right foot. Hop† on right foot, and immediately slide left to side (2d), & 1, draw right to left (1st), placing weight on right, 2; leap from the right to the left foot‡, 3; one measure.

Repeat, commencing with the right foot.

Forward Step.

Stand the same as for side step: Hop on right foot, and immediately slide left forward (4th),

*In treating this, and all other standard dances as well, I shall give a technical analysis and thorough explanation of the movements, followed by exercises which may be used in learning or teaching.

†At starting, the hop may be omitted, commencing the movement with a slide.

‡A slide with the left foot, may be used instead of this movement.

& 1; draw right to left (1st, or 3d behind), 2; leap forward from the right to the left foot, 3; one measure.

Repeat, commencing with the right foot.

Backward Step.

Stand the same as for side step: Hop on right and immediately slide left backward (4th), & 1; draw right to left (1st or 3d), 2; leap backward from the right to the left foot, 3; one measure.

Repeat, commencing with the right foot.

Side Step.

Exercise I.—Stand in 1st. Count 1, 2, 3,— 1, 2, 3,— etc., slowly, until the time is fully realized; bearing in mind that there are four counts in each measure of the Polka, the first three only being counted, making a pause at the fourth count.

Exercise II.—Stand upon the right foot, with the left slightly raised. Put the left foot down and raise the right, 1; put the right foot down and raise the left, 2; put the left foot down and raise the right, 3; one measure.

Repeat, commencing with the right foot.

EXERCISE III.—Stand as in Exercise II. Step sidewise with the left (2d), and raise the right, 1; put the right foot down near the left, and raise the left, 2; put left down and raise the right, 3; one measure. Repeat to the right.

EXERCISE IV.—The same as Exercise III, with the heels raised, making the movements wholly on the toes. The foot should move a little to the side at the third count in this exercise.

EXERCISE V.*—The same as Exercise IV, preceding the step to the side, at the first count, with a hop.† It will be seen that the hop, like a grace note in music, receives no count.

EXERCISE VI.—The same as Exercise V, making a slide to the side at the first count, instead of a step.

FORWARD STEP.

EXERCISE I.‡—Stand upon right foot with the left slightly raised. Step forward with the

* Children, being more active than adults, usually dance the polka as described in this exercise.

† When making the hop the foot that is raised should be brought close to the other foot.

‡ One is supposed to be familiar with exercises I and II of side step, before practicing this exercise.

left foot (4th), and raise the right, 1; bring right to left and put it down (1st, or 3d behind), and raise left, 2; step forward with left and raise right, 3; one measure. Repeat, commencing with the right foot.

EXERCISE II.—The same as exercise I, with the heels raised, making the movements wholly on the toes.

EXERCISE III.—The same as Exercise II, preceding the step forward at the first count, with a hop.

EXERCISE IV.—The same as Exercise III, making a slide at the first count, instead of a step.

BACKWARD STEP.

The exercises for the *backward step* are analogous to those of the *foward step*.

Experience has taught me that it is necessary to use the simplest forms, in elementary work, to which the movements to be acquired can be reduced.

In classes we often find pupils who might not require some of the most simple exercises, but when we take into consideration the fact, that there are many who have very little or no

idea of music or time, then we realize, that something more than motion must be cultivated. We must work for the interest of the class, and not for individual pupils

If the pupil cannot count 1, 2, 3,—1, 2, 3,—as in the Polka, making the pause where the fourth count is omitted, how can he move the limbs in accordance with the proper accent?

After learning to count, let us mark the time by putting our feet down on the count, first one foot then the other. We mark time in the march, that we may place our steps on the accented part of the music. Let us then mark the time of the Polka, that we may make our movements accord with the counts or accents in the measure of that music. Let us continue the progressive work until we arrive at the point desired.

I invariably teach in accordance with these principles, and produce very satisfactory results.

TURNING.

After one is familiar with the exercises in the side step, the turning of the body may be made in connection with Exercise VI. Very little turn should be attempted at first.

The pupil should understand that it is not

necessary to make any voluntary change in his step in order to turn. If he turns the body, the feet will make a circular movement, instead of moving in a straight line, without any effort on his part aside from turning the body. The direction of the step will be in accordance with the movement of the body.

Many in describing the turn, state the positions in which the feet are placed when turning. This method serves to distract the learner, as he is obliged to divide his attention between the feet and the body.

The desired result can be produced more readily, by giving attention to the *turning of the body only*, than by any other method.

> "Some truths are not by reason to be tried,
> But we have sure experience for our guide."

The amount of turn in the Polka, and in all other round dances as well, should be regulated by the direction which it is necessary to follow in order to avoid collision. One should bear in mind that too much turning in one direction is often distasteful, and in order to treat one's partner with a due amount of consideration, a frequent use of the reverse should be indulged in.

GUIDING.

In classes, it will be well for each couple to join hands facing each other, and practice the step sidewise before attempting to turn. I think it best to arrange the couples, as far as possible, that two of the same sex may practice together at first, as it relieves the embarassment that often accompanies such exercises. All the movements should be as natural as possible, and there is always more freedom when the exercises are practiced in this way.

The couples should next take the position shown in the accompanying cut.

Before attempting to turn with the Polka step, I would advise a turn to be made regardless of step, each guiding the other with the right hand in the direction in which the turn is to be made. Afterwards use the Polka step accompanied by the same guide.

It is quite essential that ladies as well as gentlemen should be able to guide, and by practicing together they will be enabled to do so.

After becoming familiar with guiding in this position, the waltz position may be assumed.

Before changing the direction of the turn, it will be necessary to make one polka step in a

straight line, the one who is guiding making the backward step and the other the forward step.

Le changement de tour should be made at will.

GLIDE POLKA.

Slide left foot to the side (2d), 1; draw right foot to left, and almost simultaneously slide left to the side (chassé), & 2; one measure. Draw right to left and slide left to the side, & 1; draw right to left (1st), transferring weight of body to right foot, 2; leap sidewise from the right to the left foot, 3; one measure. 1, & 2 to be made in a direct line to the side, the turn to be made on 1, 2, 3.

Repeat to the right, making the slide with the right foot.

In beginning a repetition of the movements, either to the right or left, make a hop on the foot which receives the weight of the body at the close of the preceding movements, and almost simultaneously slide the disengaged foot to the side (counting, & 1).

Counterpart for lady.

COQUETTE POLKA.

For description see Glide Polka.

RUSH POLKA.

For description see Glide Polka.

THREE SLIDE POLKA.

For description see Glide Polka.

CROSS STEP POLKA.

FIRST PART:—Slide left foot to the side (2d), transferring weight of body to left foot, 1; hop on left foot and almost simultaneously cross right foot over left placing weight on right, & 2; one measure. Hop on right and slide left to the side, & 1; draw right to left (1st), transferring weight of body to right, 2; leap sidewise from right to left, 3; one measure.

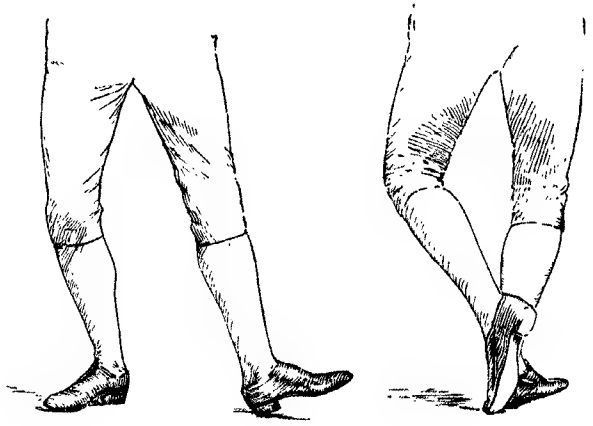
SECOND PART:—Glide Polka two measures, commencing with the right foot.

The lady commences at second part; doing second part while the gentleman does first part, and *vice versa*.

LA ESMERALDA.

The first two measures of this dance are the same as the first two measures of the Glide Polka. The third and fourth measures are repetitions of the second measure. (Glide Polka, two measures. Polka, two measures).

BOHEMIAN POLKA.



First Part:—Hop on the right foot, and at the same time place the left foot to the side (2d), the heel upon the floor, the toe turned upward, 1; hop on the right, and at the same time place left behind (5th), the toe upon the floor, the heel raised, 2; one measure.

Polka, one measure, 1, 2, 3. Repeat the above, making heel and toe with the right foot and following with the polka to the right; in all, four measures.

SECOND PART: — Glide Polka, four measures Recommence at first part.

Counterpart for lady.

HEEL AND TOE POLKA.

For description see Bohemian Polka.

COMBINATION POLKA.

FIRST PART:—The same as the first part of Heel and Toe Polka; four measures.

SECOND PART: — The Glide Polka, two measures.

THIRD PART:—Polka, two measures. In all, eight measures. Recommence at first part.

THE BERLIN.*

POSITION:— Gentleman take lady's left hand in his right, both facing in the same direction.

*This dance was originated by me, and adopted by the American Society of Professors of Dancing, New York, on September 11, 1888.

Polka forward one measure. & 1, 2, 3. Hop and at the same time bring disengaged foot in

front (3d raised), 1; hop, and at the same time bring disengaged foot behind (3d raised), turning half round (gentleman to right, lady to left), and changing hands (gentleman taking lady's right in his left), 2; one measure. Repeat the above movements (gentleman commencing with right, and lady with left foot) in an opposite direction from the start, and at the end of the fourth measure, take waltz position and polka four measures. Recommence as at first.

THE WAVE *

POSITION. the same as the Berlin. Polka forward two measures. Face partner and balance in place. two measures. (slide left foot to the side (2d), placing weight on left, 1; draw right to left (1st), 2; slide right to side, 3; draw left to right, 4; counterpart for lady). Glide Polka four measures; in all eight measures Recommence as at first.

THE RUCHTER.

FIRST PART:— Position as shown in accompanying illustration. Slide left foot forward (4th), keeping the weight on right. 1; one measure. Draw left back to right, and at the same time slide right forward (4th), with weight on left. 2; one measure. Draw right back to left

* By per. of W. F. Mittman.

and slide left forward 1; draw left back and slide right forward, 2; one measure. Draw right back and slide left forward, 1; draw left back and slide right forward, 2; draw right back and slide left forward, 3; one measure; in all four measures. (The first and second measures receive one movement each, the third, two movements, and the fourth three) Repeat all of the above, commencing with the right foot; in all, eight measures. Counterpart for the lady.

SECOND PART:—Take waltz position and Polka, or Waltz-Galop, eight measures. Recommence at first part.

NOTE. The first part of the Ruchter is often danced in the same position as the first part of the Military Schottische.

BABIES ON OUR BLOCK.*

For description see the Ruchter.

LITTLE SALLIE WATERS.*

For description see the Ruchter.

*This name has been given to the Ruchter, being taken from the song entitled "The Babies on our Block" which is often used for, and is well adapted to the dance.

THE PORTLAND.*

FIRST PART:—Position the same as the Berlin. Glide left foot to a position between 2d and 4th, 1; draw right to left (5th behind), 2; glide left forward between 2d and 4th. turning away from partner, and moving engaged hands forward, still retaining hold, 3: one measure. Repeat commencing with right foot, turning toward partner, and moving the hands backward, 1, 2, 3; one measure. Repeat all of the above; in all, four measures. Counterpart for lady.

SECOND PART:—Take waltz position and Glide Polka four measures. Recommence at first part.

> "You drifting one way, and I another,
> Then suddenly turning and facing each other,
> Then off in the blithe chasse."

POLKA MILITAIRE.†

This dance is often called the "Coquette;" that name being suggested, undoubtedly, by the pose assumed by the dancers, at the second count in the first part.

FIRST PART:—Position, the same as the Military Schottische. Slide left foot forward (4th), keeping the weight on right, 1; draw left

*By per. of L. De G. Brookes. †By per. of P. V. Cartier.

foot back to right (1st), at the same time looking toward partner, 2; one measure. Polka forward, one measure, 1, 2, 3. Repeat commencing with right foot; in all, four measures.

Counterpart for lady.

SECOND PART:—Take waltz position and Glide Polka four measures. Recommence at first part.

THE DUCHESS.*

FIRST PART:—Position as in Military Schottische. Commencing with the left foot, walk (pas marché), 1, 2, 3; (two counts to a measure), pass right forward, (4th point), 4; two measures. Turn quickly toward partner, gentleman taking lady's right hand in his left, (à la Berlin), and repeat in the opposite direction, commencing with the right foot, two measures.

SECOND PART:—Take waltz position and Glide Polka, four measures.

Counterpart for lady.

*By per. of Herman A. Strassburg, Jr.

NEW SIDE STEP POLKA *

FIRST PART:—Point left in 2d, 1; hop on right and bring left to right. (3d), 2; pass left to side, and immediately draw right to left. (3d behind), & 3; repeat, & 4; two measures. At the fourth count the weight should be placed on the left foot. Repeat all of the above beginning with the right foot, two measures.

SECOND PART:—Polka four measures. Recommence at first part.

Counterpart for lady.

THE ALSACIAN.

FIRST PART:—Position the same as the Berlin. Polka forward, commencing with left foot, & 1, 2, 3; one measure. Point right in 4th, 4; hop on left and bring right behind (3d or 5th behind raised), at the same time turning toward partner, gentleman taking lady's right hand in his left, 5; one measure. Repeat in the opposite direction from the start, beginning with right foot; two measures.

*By per. of J. G. Hoffman.

SECOND PART:—Take waltz position and Glide Polka four measures. Recommence at first part.

Counterpart for lady.

BERLIN POLKA.

For description see the Alsacian.

GERMAN POLKA.

For description see the Berlin.

AMERICAN GAVOTTE.*

FIRST PART:—Slide left foot to side (2d), 1; draw right to left and slide left to side (chassé), & 2; repeat chassé, & 3; draw right to left (1st), placing weight on the right, 4; two measures.

SECOND PART:—Slide left foot to side (2d), 1; draw right to left (1st), 2; slide left to side, 3; draw right to left and immediately slide left to side, & 4; two measures. Repeat all of the

*By per. of White Smith Music Publishing Co. This dance was original with J. P. Brooks, and adopted by the American Society of Professors of Dancing, New York.

above commencing with the right foot. The first part to be made directly to the side, the turn to be made on second part.

Counterpart for lady.

HORNPIPE POLKA.*

FIRST PART:—Position, as in Military Schottische. Polka forward two measures.

SECOND PART:—Take waltz position and Galop one measure, 1 & 2. Polka one measure, commencing with right foot, 1, 2, 3. Recommence at first part.

THE METROPOLITAN.†

Galop, 1 & 2; galop three measures with long stride, 3 & 4, 5 & 6, 7 & 8; in all, four measures.

THE CARLTON.‡

FIRST PART:—Position the same as the Berlin. Polka forward two measures, & 1, 2, 3; & 1, 2, 3; face partner and pas de basque sidewise two measures, 1, 2, & 3, 4.

*† By per. of Constantine Carpenter, Son & Chas. C. Martel.
‡By per of. C. A. Carr.

SECOND PART:—Take waltz position and Glide Polka four measures.

THE ANTLERS.*

Slide left foot to side (2d), 1; draw right to left and slide left to side (chassé), & 2; one measure. Draw right to left and pass left to side (2d raised), 3; hop on right and at the same time, bring left to 3d raised, 4; one measure. Hop on right and slide left to side, & 1; draw right to left placing weight on right, 2; one measure. Waltz-Galop one measure. Repeat commencing with right foot.

Counterpart for lady.

THE ASHLAND.†

Point left in 2d, 1; bring left to 5th behind raised, 2; one measure. Polka one measure. Repeat, commencing with right foot; two measures. Pas de Basque sidewise two measures. Glide Polka two measures.

Counterpart for lady.

*By per. of H. C. Durgin.

†By per. of C. A. Carr.

POLKA RUSSE.

FIRST PART:—Point left foot in 2nd, 1: bring left to 5th behind, 2: one measure. Polka, one measure, 1, 2, 3. Point right in 2nd, 1: bring right to 5th behind, 2: one measure. Polka, one measure. 1, 2, 3.

SECOND PART:—Four slides to the left, 1 & 2 & 3 & 4; two measures. Polka two measures, commencing with the right foot. Repeat all of the above commencing with right foot. Recommence at first part.

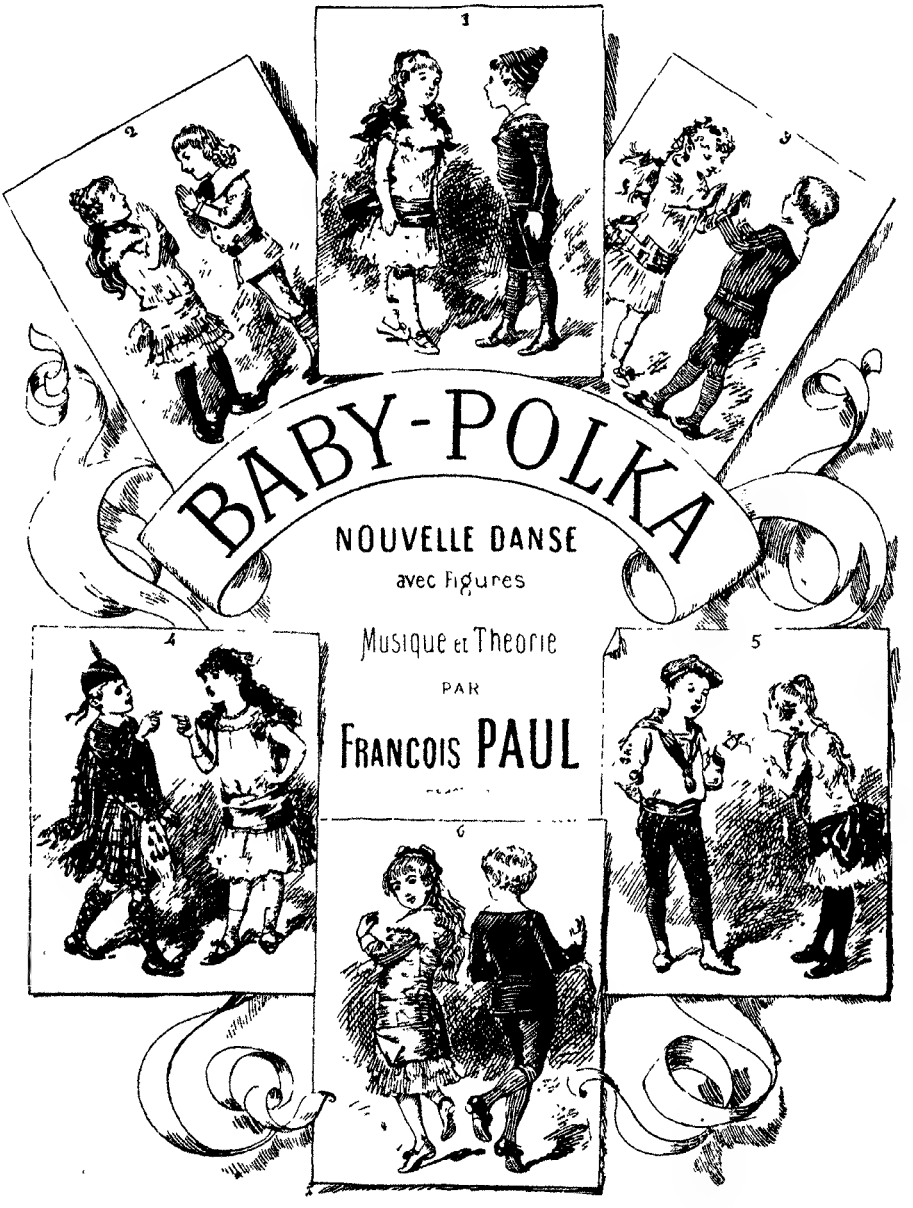
Counterpart for lady.

BABY POLKA

BY

FRANCOIS PAUL

SHOWING METHOD OF ILLUSTRATION
AND DESCRIPTION


1
2
3
BABY-POLKA
NOUVELLE DANSE
avec Figures
Musique et Theorie
PAR
FRANCOIS PAUL
4
5
6

Theorie de
BABY POLKA.

Cette Nouvelle danse du Célèbre professeur Fr. Paul, se compose de 16 mesures de Polka ordinaire et 16 mesures de Baby-Polka.

On commence par danser la Polka ordinaire sur le 1er motif: *puis* Danseurs et Danseuses s'arrêtent face à face et exécutent les mouvements suivants sur le 2d motif:

1re MESURE { 1re Temps. Porter les mains à plat sur le côté des jambs. 2me Temps. Frapper dans ses mains devant soi, à hauteur du menton.

2me MESURE { En même temps que les 3 premières croches, frapper 3 fois dans les mains de sa danseuse.

3me MESURE { Comme la 1re mesure.

4me MESURE { Comme la 2me mesure.

5me MESURE { Faire gentiment sur chacune des 3 premières croches, un petit geste de menace avec l'*Index* de la *main Droite.*

6me MESURE { Mêmes gastes qu'à la 5me mesure mais avec l'*Index* de la *main Gauche*.

7me et 8me MESURES. Faire 4 *pas marchés* ou pirouettes en tournant sur place, de droite à gauche, de la 9me à la 16me MESURE : Répétition des 8 premières mesures expliquées ci-dessus. ENSUITE, les Danseurs Reprennent leurs Danseuses par la taille et refont la Polka ordinaire 16 Mesures.

PAS DE BASQUE

ΤΕΡΨΙΧΟΡΗ

PAS DE BASQUE

Pas de Basque, being employed in the formation of many Round Dances, justly deserves mention at this juncture. I consider it the fundamental principle of the present popular Waltz, and its use in combination, often produces fascinating dances.

Every teacher of dancing, should possess a thorough knowledge of the *pas de basque*, with all its accentuations. For the edification of those who are not familiar with it, I have prepared the following brief analysis, which I trust will be comprehensible.

PAS DE BASQUE FORWARD.*

Accentuation in 2-4 or 6-8 time.

Stand upon the left foot, with the right in 3d or 5th, slightly raised. Describe an arc of a circle with the right foot, by passing it out to 2d and around to 3d or 5th behind (*demi-*

*The technical analysis of Pas de Basque may be indicated by demi-rond de jambe et jete, glisse, and coupe dessous.

rond de jambe), and leap from the left to the right foot (*jeté*), and almost simultaneously slide (*glissé*) left forward (4th), & 1, draw right to left, 3d or 5th behind, placing weight on right foot, slightly raising left (*coupe dessous*), 2; one measure.

Repeat, commencing with left foot. It will be seen that *demi-rond de jambé* and *jeté*, which precede *glissé*, like a grace note in music, receives no count. *Demi-rond de jambé* may be made with the foot raised or on the floor. The knees should bend freely, in accordance with the natural inclination of the body. One should become familiar with the above movements, before attempting their use in other directions.

Pas de Basque Backward.

Stand upon the left foot, with the right in 3d or 5th behind, slightly raised. Describe an arc of a circle with right foot, and when it reaches 3d or 5th in front, leap from left to right, and almost simultaneously slide left backward (4th behind), & 1; draw right to left 3d or 5th, placing weight on right, and slightly raising left, 2; one measure. Repeat, beginning with the left foot.

Pas de Basque Sidewise.

Stand upon the left foot, with the right in 2d, slightly raised. Draw right foot to left, and when it reaches 1st, leap from the left to the right, and almost simultaneously slide left to side, (2d), & 1; draw right to left, (1st), placing weight on right, at the same time passing left to side (2d), slightly raised 2; one measure, Repeat commencing with the left foot.

Note. The modifications mentioned in connection with the forward movement of *pas de basque*, are applicable to the backward and side movements.

PAS DE BASQUE.

Accentuation in 3-4 time. The position at starting, and the movements, are analogous to its accentuation in 2-4 time. In adapting the movements to 3-4 time, each movement may receive a count. To wit: *demi-rond de jambé* and *jeté*, 1; *glissé*, 2; *coupé dessous*, 3; or *glissé* may be made first, receiving 1; *coupé dessous*, 2; *jeté* 3. It may also be applied in the following manner; *jeté*, immediately followed by *glissé* & 1; pause, 2; *coupé dessous*, 3.

PAS DE BASQUE.

ACCENTUATION, PRODUCING THE FASHIONABLE WALTZ OF TODAY.

Stand in 1st with weight upon right foot. Leap *(jeté)* backward (4th), from the right to the left foot, 1; slide *(glissé)* right to side (2d), 2; drawing left to right (3d behind),* placing weight on left, and slightly raising right (*coupé dessous*), 3; leap forward from the left to the right foot, (4th), 1; slide left to side, (2d), 2; draw right to left (3d), placing weight on right, 3. Repeat, begining as at first.

The order may be reversed, by leaping backward from the left to the right foot, and sliding left to the side etc.

*The 1st position may be used.

THE WALTZ

"They drift down the hall together;
He smiles in her lifted eyes.
Like waves of that mighty river,
The strains of the 'Danube' rise."

Ella Wheeler.

THE WALTZ.*

M. M ♩ = 72.

1, Jeté
1, Glissé
3, Coupé.

Stand in preparation upon the right foot, with the left slightly raised in 4th behind. Leap *(jeté)* backward, from the right to the left foot, 1; slide *(glissé)* right to side (2d), 2; draw left to right (1st),** placing weight on left and slightly raising right in 4th *(coupé)*, 3; one measure. Leap forward upon the right, 1; † slide left to side, 2; draw right to left (1st),‡ placing weight on right and slightly raising left in 4th behind, 3; one measure.

To reverse the order, stand upon the left foot, and make the backward movement with the right foot, 1; slide left to side, 2; draw right to

*The present popular waltz.

**3d behind may be used.

†To complete the waltz step, six counts are necessary, and many count the movements, 1, 2, 3; 4, 5, 6; but I have adopted the above method of counting, and found it very satisfactory.

‡3d may be used.

left placing weight on right and slightly raising left in 4th, 3; one measure. Leap forward upon the left foot, 1; slide right to side, 2; draw left to right, placing weight on left and slightly rasiing right in 4th behind, 3; in all two measures.

Counterpart for lady.

The Waltz Forward.

Stand upon the left foot with the right slightly raised. Leap forward (4th) from the left to the right foot, 1; pass left forward (4th), 2; draw right to left (3d behind),* placing weight upon right and slightly raising left, 3; one measure. Leap forward upon the left foot, 1; pass right forward (4th), 2; draw left to right (3d behind) placing weight on left and slightly raising right, 3; in all two measures. Repeat at will.

The Waltz Backward.

Stand upon the right foot with the left slightly raised. Leap backward (4th behind) from the right to the left foot, 1; pass right backward (4th behind), 2; draw left to right

*The 1st position may be used.

(3d),* placing weight on left and slightly raising right, 3; one measure. Leap backward upon right, 1; pass left backward, 2; draw right to left (3d,) placing weight on right and slightly raising left, 3; in all two measures. Repeat at will.

Method of Practice.

Exercise I:—Stand upon the left foot with the right slightly raised. Step forward with right (*pas marché*), an ordinary walking step of moderate length, and raise the left foot, 1; step sidewise with left foot (2d), and raise right, 2; step right close to left, (1st), and raise the left, 3; one measure.

Step backward with left foot and raise the right, 1; step sidewise with right (2d), and raise the left, 2; step left close to right (1st), and raise the right; one measure.

Repeat, commencing as at first.

This exercise should be practiced until the pupil has become familiar with the positions, and can make the movements easily.

*The 1st position may be used.

To practice the reverse, stand upon the right and make the forward step with the left foot, and the side step with the right, etc.

EXERCISE II: — Stand in preparation upon the left foot with the right in 4th raised. Put the right down, letting the toe touch the floor first, bearing full weight upon the toe, gradually lowering the heel until it bears on the floor, when the left foot should be raised, 1; step left sidewise, the toe touching the floor first, bearing full weight on the toe, gradually lowering the heel until it bears upon the floor, when the right foot should be raised, 2; bring right foot to the left, letting the toe touch the floor first, making the steps in the same manner as in the preceeding movements, and when the heel touches the floor, raise the left foot in 4th behind, 3; one measure.

Put the left foot down, making the step in the same manner as described in first measure, 1; step right sidewise, 2; bring left to right and place right in 4th raised, 3; one measure. Repeat, very slowly at first, until familiar with the movements, being able to step upon the toe first, and gradually lower the heel to the floor, which is not an easy task.

To practice the reverse, make the forward step with the left foot, and the other steps relative to those described.

Care should be taken not to practice the above exercise too fast, as the nature of the movements will not admit of quick action without deteriorating effects.

EXERCISE III: — Stand as in exercise II. Put the right foot down as described in Exercise II, 1; step left sidewise, on the toe, *not* allowing the heel to touch the floor, 2; bring right to left as in exercise II, 3; one measure. Put left foot down (4th behind), 1; step right sidewise, on the toe, *not* allowing the heel to touch the floor, 2; bring left to right as in Exercise II, 3; one measure.

To practice the reverse, make the forward step with the left foot, etc.

This exercise will admit of more animated practice than Exercise II.

EXERCISE IV: — Stand as in exercise III. Leap forward from the left to the right foot, the toe touching the floor first, bearing full weight upon the toe, gradually lowering the heel until it touches the floor, 1; step sidewise as in Exercise III, 2; bring right to left as before described, 3;

one measure. Leap backward from the right to the left foot (4th behind), 1; step right sidewise, 2; bring left to right and place right in 4th raised, 3; one measure.

To practice the reverse, leap forward from the right to the left foot, etc. After becoming familiar with the leap, this exercise may be practiced in a little quicker time than Exercise III.

EXERCISE V:—The same as Exercise IV, excepting, that the second and third movements are made with the toe bearing lightly upon the floor.

After becoming familiar with this exercise, the pupil will find that very little weight will be borne on the foot used in the second movement, and that almost the entire weight of the body will be carried by the foot that makes the first movement, during the three counts.

The knees should be allowed to bend freely, the limbs being free from stiffness. In fact the movements should be made without force or very much effort, and such freedom of execution can come only from conscientious study and well attended practice.

The same exercises may be applied to the Waltz Forward, and the Waltz Backward.

What has been said in regard to turning in the Polka may be applied to the Waltz. When one begins to turn the body, the angular form of the step is destroyed, and the movements are made upon curved lines. In commencing the turn in the Waltz, very little should be attempted, much less than in the Polka, as the character of the step is more easily destroyed. Do not be too ambitious. Time will be saved by not essaying too much.

The method of guiding which is described in the Polka may also be applied to the Waltz. To change the direction of the turn, *à l'envers* or *à l'endroit*, it will be necessary to Waltz one measure in a straight line, to prepare for the change, the one who is guiding making the Waltz Backward, and the other the Waltz Forward. When a gentleman and lady are Waltzing together the gentleman should make the Waltz Backward. To force a lady backward is very bad form, unless in some instances when a collision can be avoided by so doing, and then care should be taken to make the movement without too much force, especially with lady *en train*.

Le changement de tour should be made at will.

To change from turning to the right, to the reverse, requires special and attentive practice

How long will it take to learn to waltz? This is a question which is often asked and cannot be definitely answered. It will depend upon the aptitude of the learner, and the amount of time devoted to practice, coupled with a determination to accomplish the purpose.

Can every one learn to waltz? If there is nothing to prevent a free use of the limbs, the waltz can be acquired by any one: but *all* must not expect to excel. One who is very active and has a keen sensibility of time and tune, may become a good performer; while those whose movements are naturally mechanical, or who are not susceptible to the accentuations of music, must expect their dancing to accord with their abilities.

Why is the waltz more difficult to learn than other dances? Because, in dances like the Polka, Schottische and Galop, the genuflections and risings, are plainly suggested by the steps, and by the music to which they are made, while in the Waltz, the body is not so much inclined to accord with the movements of the feet. In the Polka, for instance, the weight of the body changes

from one foot to the other at every step or count, while in the waltz, the foot that makes the first movement, carries almost the entire weight of the body during the three movements, thus making the combination of steps and movements of the body, more intricate, than in dances more simple and more plainly marked.

The first movement in the Waltz consists of a leap, which, when made by alighting on the toe and allowing the body to move downward gradually, retaining the weight upon that foot, and keeping the body well balanced while so doing, is the most difficult movement in round dancing. Even in the Glide Waltz, to slide forward or backward, allowing the knee to bend, and keeping the body properly balanced until the step is completed, is a very difficult task.

Pas jeté in the Polka, and in most of the other round dances, is made with very little bending, and the foot upon which one alights usually retains the weight of the body but a short time, when it is transferred to the other foot, so that the art of balancing is not brought into use to so great an extent

In order to learn the Waltz, one must be patient and persevering, and apply himself faithfully to systematic practice.

> "If little labor, little are our gains;
> Man's fortunes are according to his pains."

By giving careful study to the exercises accompanying the description of the Waltz, becoming familiar with each exercise in its order, the learner may be assured that the result will be favorable.

THE GLIDE WALTZ.

Slide left foot backward (4th behind,) 1; slide right to side (2d), 2; draw left to right, (1st,)*3; one measure.

Slide right forward, 1; slide left to side, 2; draw right to left (1st)† 3; one measure.

Counterpart for lady.

GLIDE WALTZ FORWARD.

Slide right foot forward (4th), 1; slide left forward (4th), 2; draw right to left (3d behind), 3; one measure.

Repeat, commencing with left foot.

*3d behind may be used. †3d may be used.

Glide Waltz Backward.

Slide left foot backward (4th behind), 1; silde right backward (4th behind), 2; draw left to right (3d), 3; one measure.

Repeat, commencing with right foot.

Method of Practice.

Exercise I:—Stand upon the left foot with right slightly raised. Step forward with right foot (4th), 1; step sidewise with left (2d), 2; bring right to left placing weight on right, and slightly raising left, 3; one measure. Step backward with left (4th behind) 1; step sidewise with right (2d), 2; bring left to right placing weight on left, 3; one measure.

Exercise II:—stand in preparation upon the left foot. Slide right forward (4th), the toe bearing on the floor, the heel raised, and when the foot reaches 4th, allow the heel to touch the floor, placing weight on right, 1; slide left to side (2d), the toe bearing on the floor, the heel raised, and when the foot reaches 2d, allow the heel to touch the floor and the weight to be transferred to the left foot, 2; draw the right to the left (1st), and place weight on right, 3; one measure. Slide left foot backward (4th behind),

the toe bearing on the floor, the heel raised, and when the foot reaches 4th behind, allow the heel to touch the floor, placing weight on left, 1; slide right to side as described above, 2; draw left to right placing weight on left, 3; one measure.

This exercise should be practiced slowly See remarks under Exercise II in Waltz.

Exercise III:— Stand as in Exercise II. Slide right foot forward as in Exercise II, 1; slide left foot to side, the toe bearing on the floor, the heel raised and kept in that position, 2; draw right to left, placing weight on right, the left heel still raised, 3; one measure.

Slide left backward as in Exercise II, 1; slide right to side, the toe bearing on the floor, the heel raised and kept in that position, 2; draw left to right, placing weight on left, the right heel still raised, 3; one measure.

Exercise IV:— The same as Exercise III, excepting, that the weight of the body should be kept almost entirely upon the foot that makes the first movement, during the three movements, bearing just enough on the opposite foot, to allow the foot which made the first movement, to be

drawn to 1st. when it should receive the entire weight of the body, leaving the other foot free to make the first movement in the next measure.

The same exercises should be used in practicing the reverse, making the forward steps with the left foot, and the other steps relative to those described.

The foregoing exercises may be applied to the Glide Waltz Forward, and the Glide Waltz Backward.

What has been said in regard to *turning* and *guiding* may be applied to the Glide Waltz.

A free and natural bending of the knees should be indulged in, in the Glide Waltz, as well as in the Waltz. Although the leap is generally made use of in the Waltz of today, the Glide Waltz is by no means passé.

THE ORIGINAL WALTZ.*

Slide left foot diagonally backward, turning the heel out, 1; place right in 3d or 5th behind, 2; pivot on the ball of the left foot, upon

*I have been unable to trace the origin of the Waltz, but it is said to have been first introduced into the ball-rooms of Germany during the latter part of the seventeenth century.

which almost the entire weight should be placed, until the right reaches 3d or 5th, 3; one measure. Slide right forward, 1; pass left around a little in advance of the right, with the toe turned in, 2; pivot on the ball of the right foot, upon which almost the entire weight of the body should be placed until right reaches 3d or 5th, 3; one measure.

Counterpart for lady.

LA VALSE A TROIS TEMPS.

For description see Original Waltz.

LA VALSE A DEUX TEMPS.

For description of movements see the Galop. When applied to the Waltz, the movements are made on the *first* and *third* counts in the measure.

HOP WALTZ.

1, Jeté.

2,

3, Sauté.

A simple analysis of the steps may be given as follows. Step or leap on first count, and hop on third.

The step or leap may be made sidewise, or forward and backward, like the first step in the Waltz.

REDOWA WALTZ.

The name indicates the dance. Redowa step or Pas de Basque, applied to Waltz time.

Leap backward from the right to the left foot, and almost simultaneously slide right to side, & 1; pause 2; draw left to right, placing weight on left and raising right in 4th, 3; one measure.

Leap forward upon right, and immediately slide left to side, & 1; pause, 2; draw right to left, pacing weight on right and raising left in 4th behind, 3; one measure.

Counterpart for lady.

THE BOSTON.

Step backward with left foot, 1; rise on the toe of left, 2; descend upon the heel, 3; one measure

Step forward with right, 1; rise on right toe, 2; descend upon the heel, 3; one measure.

Counterpart for lady.

The turn is made by changing the angles of the steps, and pivoting upon the foot at the rise.

BOSTON DIP.*

Like the Boston, excepting, that the knee is allowed to bend sufficiently at the first count, to produce a dipping or sinking movement, whence the name of Boston Dip

POLKA DOT WALTZ †

Slide left foot to 2d, bending right knee, 1, 2, 3; one measure. Draw left to fifth behind, bending right knee, 1, 2, 3; one measure. A long slide to side with left, bending both knees, 1, 2: draw right to left, placing weight on right, 3; one measure. Waltz one measure. Repeat, commencing with right foot: four measures. Waltz eight measures. Recommence as at first.

Counterpart for lady

THE BOWDOIN.‡

Commencing with the left foot, make one waltz step, 1, 2, 3; one measure. Point right in 2d, 1; pause, 2; draw left to right, placing weight

*By permission of Russ B. Walker.

†By permission of Herman Strassburg, Jr., and Charles Bobzin & Co.

‡I applied these movements to the Waltz during the season of 1888-89, and found the application very pleasing.

on left, 3; one measure. Make one waltz step, commencing with the right foot forward, 1, 2, 3; one measure. Point left in 2d, 1; pause, 2; draw right to left, placing weight on right, 3; one measure.

Counterpart for lady.

DOUBLE GLIDE WALTZ.

Commencing with left foot, make one waltz step, 1, 2, 3; one measure. Slide right sidewise, 1; draw left to right, 2; pass right to side and immediately draw left to right, placing weight on left, & 3; one measure. Make one waltz step, commencing with the right forward, 1, 2, 3; one measure. Slide left to right, 1; draw right to left, 2; pass left to side and immediately draw right to left, placing weight on right, & 3; one measure.

Counterpart for lady.

KNICKERBOCKER WALTZ.

Commencing with left. Waltz two measures.

Leap backward from the right to the left foot, and almost simultaneously slide right to

side, & 1; pause, 2; draw left to right and slide right to side (chassé), & 3; one measure. Chassé, & 1, pause, 2; draw left to right, placing weight on left, 3; one measure. Repeat, commencing the Waltz with the right foot forward.

Counterpart for lady.

GAVOTTE GLIDE.*

A long slide to the side with the left foot, 1, 2; draw right to left, placing weight on right, 3; one measure. Repeat one measure. Waltz two measures.

Counterpart for lady.

PHILADELPHIA GLIDE.*

The Glide Waltz, bending or swaying sidewise at the first movement.

COLLEGE STEP.†

First Part: — Waltz, *ad lib.*

Second Part: — This part is danced to the side *ad lib*, as follows: Leap sidewise from the

* By permission of Constantine Carpenter, Son, and Charles C. Martel.

† By permission of Russ B. Walker. This Waltz was accepted by the American Society of Professors of Dancing, New York, April 10th, 1881.

right to the left foot, 1; draw right to left, placing weight on right, and raising left, 2; put left down again in the same place, placing weight on left, and passing right to 2d raised, 3; one measure. Bring right to left, and at the same time, pass left to 2d raised, 1; put left down in 2d, 2; draw right to left, placing weight on right and raising left, 3: one measure. Repeat *ad lib*, commencing at second part. At the termination of the side movement, Waltz at pleasure, introducing the second part at will.

Counterpart for lady.

THE EUGENIE.*

First Part:—Position the same as Military Schottische.

Leap forward upon the left foot, 1: pause, 2; bring right to left (5th behind), placing weight on right, 3: one measure. Repeat three times; in all four measures.

Second Part:—Take waltz position and Waltz four measures. Recommence at first part.

Counterpart for lady.

* By permission of Jacob Mahler.

DIAGONAL WALTZ

Waltz one measure, commencing with the left foot, making a quarter turn. Waltz forward one measure, commencing with the right foot. Reverse waltz one measure, commencing with the left foot forward, making a quarter turn. Waltz backward one measure, commencing with the right foot. Repeat, commencing as at first

Counterpart for lady.

It will be observed that no full turn is made: *le changement de tour* being made on every third measure, causing the dancers to move around the hall in a diagonal or zig-zag course

REDOWA GLISSADE.*

Slide left foot to (2d), 1; draw right to left and pass left to 2d raised, 2; bring left to right, placing weight on left and raising right, 3; one measure. Repeat, commencing with right foot, one measure. Slide left to side, 1; draw right to left, (1st), 2, 3; one measure. Slide left to side, 1; draw right to left and pass left to 2d raised, 2; bring left to right, placing weight on

* Accepted by the American Society of Professors of Dancing, New York, in 1879.

left and raising right, 3, one measure. Repeat all of the above, commencing with the right foot. The turn should be made on the first two measures.

Counterpart for lady.

RACKET WALTZ.

Slide left foot to side, 1; pause 2; draw right to left placing weight on right, and passing left to 2d raised, 3; one measure. Bring left to right, placing weight on left and immediately sliding right to side, & 1; pause, 2; draw left to right, placing weight on left and passing right to 2d raised, 3; one measure. Repeat, bringing right to left and sliding left to side as at first.

Counterpart for lady.

FASCINATION.*

First Part: — Slide left foot to side (2d), 1, 2; draw right to left, placing weight on right, 3; one measure. Repeat one measure. Slide left to side, 1, 2; draw right to left and slide

* By permission of D. B. Brenneke.

left to side (chassé), & 3; one measure. Draw right to left and slide left to side. & 1, 2: draw right to left, placing weight on right, 3: one measure.

SECOND PART:—Waltz four measures. Recommence at first part.

Counterpart for lady.

LA MADRILAINE.

Slide left foot to side (2d), 1; draw right to left (5th) placing weight on right, 2, 3; one measure. Repeat one measure. Pas de Basque sidewise, two measures, making half turn.

Repeat all of the above, commencing with right foot.

Counterpart for lady.

LE METROPOLE.*

Slide left foot to side (2d,) 1, 2: draw right to left, placing weight on right, 3; one measure. Waltz one measure.

Repeat all of the above, beginning with right foot. In the second measure commence the Waltz with right foot forward.

Counterpart for lady.

* By permission of H. Fletcher Rivers.

THE SOCIETY.

Three Waltz steps applied to two measures of music. In making the application, which, by the way, is quite a difficult task, one should make the movements very short, and count 1, 2, 3, 4, 5, 6, 7, 8, 9; making the first five movements in the first measure, and four movements in the second measure. One can better realize the time by accenting the *first* and *sixth* counts. Many fail in attempting this application, doing simply a rapid Waltz regardless of time. It is only the most expert who can make a success of the Society.

VALSE LES PATINEURS.*

(THE SKATERS WALTZ.)

FIRST PART:—Position the same as Military Schottische.

Slide left foot diagonally forward † and raise right in 4th behind, 1; pause, 2; hop on left, 3; one measure. Repeat, commencing with right foot, one measure. Repeat all the above two measures.

* By permission of L. De Brookes.

† This movement is to be made in imitation of skating.

SECOND PART: — Take waltz position and Waltz four measures. Recommence at first part.

Counterpart for lady.

WALTZ MINUET.

FIRST PART: — Position; join right hands with partner, facing in opposite direction.

Both commencing with right foot, slide forward one step, 1, 2, 3; one measure. Draw left to right (3d behind), bending the knees, 1, 2, 3; one measure. Slide left backward, 1, 2, 3; one measure.* Draw right to left (3d), bending the knees, 1, 2, 3; one measure. Walk (par marché) around each other, one step to a measure, bringing the feet together at the third measure, disconnecting hands and saluting partner during third and fourth measures. Repeat, joining left hands and commencing with left foot. All of the above to be done in sixteen measures.

SECOND PART: — Take waltz position and Waltz sixteen measures. Recommence at first part.

* Pas minuet.

THE ROSITA.*

Waltz, four measures; Newport, four measures, alternately.

MILITARY TIMES.*

First Parst: — Position, the same as Military Schottische.

Both starting with the left foot, step forward, 1; pause, 2; hop on left and pass right to 4th raised, one measure. Step forward with right, 1; pause, 2; hop on right and pass left to 4th raised, 3; one measure. Repeat all the above; two measures.

Second Part: — Join right hands with partner, the lady turning to the reverse under the gentleman's right arm, four measures.

Recommence at first part.

MILITARY WALTZ.

First Part: — Position as in Military Schottische.

Leap forward from the right to the left foot, 1; pause, 2; hop on left and pass right to 4th

* By permission of Ralph Warren

raised, 3; one measure. Leap forward upon right, 1; pause, 2; hop on right and pass left to 4th raised, 3; one measure. Repeat all of the above; two measures.

SECOND PART:—Take waltz position and Waltz four measures.

Counterpart for lady.

THE GALOP

"And while the harp impassion'd flings
Tuneful rapture from the strings,
Some airy nymph with fluent limbs,
Through the dance luxurant swims."

THE GALOP.*

M. M. ♩ = 144.

1. Glissé.
2. Chassé.

Galop Sidewise.

Slide left foot to side (2d), 1; draw right to left and immediately slide left to side (chassé), & 2; one measure. Repeat, commencing with the right foot.

Counterpart for lady.

Galop Forward.

Slide right foot forward, (4th), 1; draw left to right (3d behind), and slide right forward (*chassé*), & 2; one measure. Repeat, commencing with left foot.

Galop Backward.

Slide left foot backward (4th), 1; draw right to left (3d), and slide left backward (chassé), & 2; one measure. Repeat, commencing with right foot.

* La Valse a Deux Temps.

I have found in teaching the Galop, that pupils acquire the movement of the chassé more readily by practicing four slides to the side, in the first exercise; 1, & 2, & 3, & 4. They move with more freedom, and the limbs are allowed to bend more naturally, than when the two slides are attempted at first.

After acquiring a free, natural movement, practice the same with three slides; 1, & 2, & 3 Afterwards, omit the third, making only the two which constitute the Galop. In the forward movement, it is better to practice the two slides in the first exercise, as it is not necessary to reverse the impetus every two counts.

The same may be said of the backward movement.

The method of practicing the *turn*, *guiding*, and *le changement de tour* in the Polka, may be applied in this dance.

THREE STEP GALOP.*

Description may be found in the chapter which treats of the *Redowa* and *Mazurka*.

* Le Galop a Trois Temps, also called Three Slide Galop.

FOUR STEP GALOP.*

Four slides to the side with the left, foot 1, & 2, & 3, & 4; two measures. Repeat, commencing with the right foot.

Counterpart for lady.

THE RACKET.

This dance is a combination of the *Pas de Basque* and *chassé*, whence the name *Redowa Glissade* which was originally applied to it. The movements may be adapted to the *Waltz* or *Galop*. When applied to the *Galop* it is better known as the *Racket*, and when conformed to the *Waltz* it retains its original name. The following explanation is in accordance with the form generally adopted.

Three slides to the left, 1, & 2, & 3; draw right to left and pass left to side (2d raised), 4; two measures. Pas de Basque sidewise, & 1, 2, & 3, 4; in all four measures. Repeat to the right. The turn, which is only sufficient to allow the three slides to follow the same direction each time, is made while executing the *Pas de Basque*.

Counterpart for the lady.

* Le Galop a Quatre Temps, also called Four Slide Galop.

ONE SLIDE RACKET.

Pas de basque sidewise

TWO SLIDE RACKET.

The dance known by the above title may be found in the chapter which treats of the *Redowa* and *Mazurka*

THREE SLIDE RACKET.

Three slides to the side with the right foot, 1, & 2, & 3, draw right to left and pass left to side, (2d raised), 4: 2 measures. Repeat to the right.

Counterpart for lady.

WALTZ GALOP.

The name indicates the dance Waltz step, Galop time.

THE JERSEY.

Waltz-Galop two measures, 1, & 2, 3, & 4. Two measures à la Newport, 1, & 2, & 3, & 4.

RIPPLE GALOP.

Two measures à la Newport, 1, & 2, & 3, & 4.

RIPPLE COMBINATION.

For description see the Jersey.

LE GALOP A PAS SAUTE.*

Step or leap to the side (2d), 1; hop on the same foot, 2; one measure. This description applies to the movement either to the right or left.

THE PURITAN WALTZ.†

FIRST PART: — Position, the same as Military schottische.

THE CALM.

Walk forward four measures, one step to a measure.

THE FLUKE.

Take waltz position, and Waltz-Galop four measures. Repeat both movements; in all, eight measures.

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* The Hop Waltz.

† By permission of E. W. Masters.

THE GALE.

SECOND PART:—Waltz-Galop sixteen measures, reversing every four measures. Recommence at first part.

POLISH GALOP.*

FIRST PART:—Step or leap to the side with left foot, 1; hop on left, at the same time strike the heels together, 2: one measure. Repeat to the right, one measure.

SECOND PART:—Three slides to the left, 1, & 2, & 3; hop on left foot, 4; two measures. Repeat, beginning the first part with right foot.

Counterpart for lady.

THE GAIETY.†

FIRST PART:—Slide left foot to side (2d), 1: draw right to left and pass left to side (2d raised), 2; bring left to right and pass right to side (2nd raised), 3; hop on left and at the same

* The movements of this dance were arranged by me for special use in children's classes, and I found the combination a pleasant innovation.

† By permission of George T. Wilson. This dance was accepted by the American Society of Professors of Dancing, New York, on September 4th, 1889.

time bring right to left (3d raised), 4; two measures. Repeat, beginning with right foot, in all four measures.

SECOND PART: — Slide left foot to side, 1; draw right to left and pass left to side (2d raised) 2; hop on right and immediately slide left to side, & 3; draw right to left and pass left to side (2d raised), 4; repeat third and fourth count, & 5, 6; bring left to right and pass right to side (2d raised), 7; bring right to left (3d raised), 8; four measures. Recommence at first part.

Counterpart for lady.

L'ECLAIR†

Slide left foot to the side (2d) 1; draw right to left, placing weight on right, slightly raising left, 2; leap backward from the right to the left foot, and almost simultaneously slide right to side (2d), & 3; draw left to right and slide right to side, & 4; draw left to right and slide right to side, & 5; draw left to right (1st), placing weight on left slightly raising right, 6; leap forward from the left to the right, foot and

† This dance was originated by me and first introduced in my classes during the seasons of 1889 and '90.

almost simultaneously slide left to side (2d), & 7; draw right to left and slide left to side, & 8; in all four measures. To recommence, draw right to left and slide left to side, & 1; etc. The turn is made on the leap and slide at the third and seventh count.

In the reverse, the leap is made backward from the left to the right foot, and forward from the right to the left.

Counterpart for the lady.

WAVE GALOP *

Four slides to the side with the left foot, 1, & 2, & 3, & 4; slide right to side, 1; chassé & 2; repeat to the left, 3, & 4; four measures.

Repeat all of the above, commencing with right foot.

Counterpart for the lady.

NARRAGANSETT PIER †

Step backward with left, 1; step backward with right, 2; two measures. Pas de basque sidewise, two measures. Repeat, commencing with right foot forward.

Counterpart for lady.

* This dance is a combination of *Le Galop a Quatre Temps* and *La Valse a Deux Temps*.

† By permission of W. E. Greene.

HECLA GALOP.*

Slide left foot to side (2d), 1; draw right to left and slide left to side (chassé), & 2; close right to left, placing weight on right, 3; leap from right to left, 4; two measures.

Repeat, commencing with right foot, the turn to be made on third and fourth counts.

Counterpart for lady.

THE JUBILEE.

For description, see Puritan Waltz.

THE FAIRY.†

FIRST PART: — Position the same as the Berlin. Slide left foot forward (4th), 1; draw right to left (3d behind), 2; one measure. Repeat, commencing with right foot, one measure. Point left foot in 4th, 1; bring left to 3d behind raised, 2; one measure. Leap from right to left, 1; hop on left, 2; in all four measures.

* By permission of George T. Wilson.

† By Permission of W. F. Mittman.

SECOND PART: — Take waltz position and Galop four measures commencing with right foot. Recommence at first part.

LE BEAU.*

FIRST PART: — Point left in 2d, 1; bring left to 5th behind raised, 2; slide left to side, 3; draw right to left and pass left to side (2d raised), 4; two measures. Repeat, two measures.

SECOND PART: — Galop four measures.

Counterpart for lady.

MILITARY GALOP.

FIRST PART: — Position the same as Military Schottische.

Step forward with left foot, 1; hop on left and pass right to to 4th raised, 2; one measure. Step forward with right foot, 1; hop on right and pass left to 4th raised, 2; one measure.

Repeat all of the above, two measures.

SECOND PART: — Take waltz position and Waltz-Galop four measures. Recommence at first part.

Counterpart for lady.

* By permission of C. A. Carr.

THE SCHOTTISCHE

"Come! but keep thy wonted state,
With even step and musing gait."

THE SCHOTTISCHE.

M. M. ♩=76.

First Part:—Slide left foot to the side (2d), 1; draw right to left, placing weight on right, 2; leap from right to left*, 3; hop on left, 4; one measure. Repeat, beginning with the right foot; in all, two measures.

Second Part:—Leap from right to left foot, 1; hop on left, 2; leap from left to right, 3; hop on right, 4; one measure. Repeat, counting 5, 6, 7, 8; in all, two measures.

Counterpart for lady.

The first part to be done without turning. Two complete revolutions may be made during the second part.

The method employed to learn or teach the Schottische, may be the same as that used in the Polka.

* A slide with the left foot may be used instead of this movement.

MILITARY SCHOTTISCHE.

First Part:—Position: Standing side by side, gentleman's right hand on lady's waist, lady's left hand resting on gentleman's upper arm. Step left foot forward (4th), 1; bring right to left (1st, or 3d behind) placing weight on right, 2; leap forward from right to left (4th) 3; hop on left, at the same time passing right forward (4th raised), 4; one measure.

Repeat, beginning with the right foot; in all two measures.

Second Part:—Take waltz position and do the second part of the Scottische, or the Waltz-Galop; two measures. Recommence at first part. Counterpart for lady.

DANCING IN THE BARN.*

For description see Military Schottische.

KENTUCKY JUBILEE.*

For description see Military Schottische.

GAVOTTE SCHOTTISCHE.†

Slide left foot to side, 1; draw right to left and slide left to side (chassé), & 2; chassé, & 3; one measure. Draw right to left and slide left to side, & 1; draw right to left (1st), placing weight on right, 2; leap from the right to left foot, 3; one measure. Repeat, commencing with right foot.

Counterpart for lady.

GLIDE SCHOTTISCHE.

(NO. 1.)

For description see Glide Polka.

*This name has been applied to the Military Schottische, being taken from the title of a popular musical composition, which has been extensively used for that dance.

† By permission of Russ B. Walker.

FIVE STEP SCHOTTISCHE.

Slide left foot to side (2d), 1; draw right to left (1st), 2; leap backward from the right to the left foot (4th), 3; slide right to side (2d), 4; one measure. Draw left to right and slide right to side (chassé), & 1; draw left to right (1st), 2; leap forward from the left to the right foot (4th), 3; slide left to side (2d), 4; one measure. To recommence draw right to left and slide left to side (chassé), & 1, etc.

The first two movements (1, 2), should be made in a direct line to the side, the turn being made on the third and fourth movements. In making the third movement, the knee should bend, and remain in that position until after the fourth movement is made, as very little or no weight should be carried with the fourth movement, the accent being placed on 1, and 3.

To reverse, slide the right foot to the side, 1; draw left to right, 2; leap backward from the left to the right foot, 3; slide left to side, 4; one measure. Slide left to side, 1; draw right to left, 3; leap forward from right to left, 3; slide right to side, 4; one measure.

Counterpart for lady.

NOTE:—The Five Step Schottische is very popular throughout New England, and is still growing in favor. I consider it the most fascinating dance adapted to the Schottische at the present time, and would urgently advise its adoption by every member of the profession.

Some more appropriate name might have been given to this dance, but I think it best to adhere to the phrase, rather than take upon myself a lingual reform.

STAR SCHOTTISCHE.*

Position, the same as Military Schottische. Three running steps forward, 1, 2, 3; hop on the foot which carries the weight of the body at the third count, 4; one measure. Repeat, commencing with the disengaged foot, 1, 2, 3, 4; in all, two measures. At the end of the second measure take waltz position and Waltz-Galop two measures. Recommence as at first.

THE CAPRICE.

FIRST PART:—Slide left foot to side (2d), 1; draw right to left (1st), placing weight on right, at the same time passing left to side (2d raised), 2; hop on right, striking heels (à la

* By permission of W. F. Mittman.

Mazurka), and slide left to side, & 3; draw right to left and pass left to side (2d raised), 4; hop on right, striking heels, and slide left to side, & 5; draw right to left and slide left to side (chassé), & 6; chassé, & 7; draw right to left, placing weight on right, 8; two measures.

SECOND PART:—Waltz-Galop one measure, 1 & 2, 3 & 4; chassé to right, & 1, & 2, & 3; draw left to right, placing weight on left, 4; one measure. Repeat all of the above, commencing with the right foot. Recommence at first part.

Counterpart for lady.

IMPERIAL GAVOTTE.*

Slide left foot to side (2d), 1; draw right to left, and immediately slide left to side (chassé), & 2; draw right to left (5th behind), 3; leap sidewise from the right to the left foot, 4; leap forward, from the left to the right foot (4th), 5; slide left to side, 6; draw right to left (3d), placing weight on right, 7; leap sidewise from the right to the left foot, 8; two measures. Repeat, commencing with right foot

Counterpart for lady.

* This dance was originated by Prof. A. T. Graves, and accepted by the American Society of Professors of Dancing, New York, September 4th, 1889.

BON-TON GAVOTTE.*

First Part: — Position, the same as Berlin. Point left foot (4th), 1; bring left foot back (3d raised), at the same time bending forward, 2; one measure. Polka forward, 1, 2, 3; one measure. Repeat, beginning with right foot, in all four measures. On the fourth measure, turn toward partner, and recommence in the opposite direction. In all eight measures.

Second Part: — Take waltz position and step sidewise with the left foot, 1; hop on left, 2; repeat to right, 1, 2; Polka, 1, 2, 3; two measures. Repeat three times, in all eight measures. Recommence at first part.

Counterpart for lady.

THE HARVARD.†

A long slide backward with left (4th), 1; draw right to left (3d), 2; one measure. Waltz-Galop three measures, two counts to a measure. Repeat, commencing with the right foot backward, and making the turn to the left in the Waltz-Galop.

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* By permission of J. S. Christy.

† By permission of Jacob Mahler and Balmer & Weber. This dance was composed by the late Prof. Vegas of New Orleans.

The long slide is called the Harvard. The lady always makes the Harvard forward. Never Harvard with the same foot twice in succession. Each time you Harvard the direction of the Waltz-Galop is reversed. A slight spring before making the Harvard improves the dance.

POLKA SCHOTTISCHE.*

FIRST PART:—Position as in Military Schottische.

Polka forward two measures, & 1, 2, 3, etc.

SECOND PART:—Take waltz position and Polka two measures. Recommence at first part.

SCHOTTISCHE A PAS SAUTE.†

FIRST PART:—Position as in Military Schottische.

Step forward with left (4th), 1; hop on left at the same time passing right to front (4th raised), 2; step forward with right, 3; hop on right, passing left to front (4th raised), 4: one measure. Repeat, in all two measures.

* By permission of W. E. Greene.

† Hop Waltz.

SECOND PART:—Take waltz position and turn with the same movement (step and hop); two measures. Recommence at first part.

REDOWA SCHOTTISCHE.*

For description, see Five Step Schottische.

NEW SCHOTTISCHE.

For description, see Five Step Schottische.

SCHOTTISCHE GAVOTTE.

FIRST PART:—Slide left foot to side (2d), 1; draw right to left (3d behind), 2; slide left to side, 3; hop on left and at the same time bring right to left (3d behind raised), 4; one measure. Repeat, commencing with the right foot, one measure.

SECOND PART:—Slide left to side (2d), 1; draw right to left and immediately slide left to side (chassé), & 2; chassé & 3; draw right to

* By permission of E. W. Masters, who originated the dance in 1871. Although this dance is better known as the Five Step Schottische, the name given above is far more appropriate.

left and pass left to side (2d raised), 4; bring left to right and immediately slide right to side (chassé) & 1; repeat chassé & 2, & 3, draw left to right (3d behind), placing weight on left, 4; one measure. Repeat all of the above, commencing with right foot; four measures.

Counterpart for lady.

STEPHANIE GAVOTTE.

First Part:—Position, facing partner, hands resting in natural position.

Slide right foot to side (2d), and close right to left (1st), at the same time making a low bow, 1, 2, 3, 4; one measure. Slide left to side (2d), at the same time giving right hand to partner, 1; draw right to left (5th behind point), at the same time bending the left knee, 2; repeat to the right, 3, 4; one measure.

Second Part:—Take Waltz position and run backwards, commencing with left, 1, 2, 3, 4; draw left to right (1st), and immediately slide right to side (chassé), & 1; chassé, & 2, & 3; draw left to right and pass right to side (2d raised), 4; two measures.

To repeat, seperate from partner, and draw right to left and slide left to side, and close right

to left, (1st), at same time making low bow as at first, 1, 2, 3, 4; one measure. Repeat the movement to the side and the bending of the knee, commencing with the right foot, 1, 2, 3, 4; one measure. The running in the second part in the repitition, is made forward, commencing with the right foot. Recommence at first part. The turn, which is but slight, is made on the fourth count in the running step.

Counterpart for lady.

LOOMIS NEW GAVOTTE.*

First Part: — Slide left foot to side (2d), 1; draw right to 4th behind over, 2; slide left to side, 3, draw right to 4th over, 4; one measure. Slide left to side, 1; draw right to left and slide left to side (chassé), & 2; chassé, & 3; close right to left, placing weight on right, 4; one measure.

Second Part: — Waltz-Galop two measures. Recommence at first part.

Counterpart for lady.

* By permission of A. M. Loomis.

THE KNICKERBOCKER.*

(MASTERS.)

Waltz-Galop one measure, 1, & 2, 3, & 4. One measure à la Newport, 1, & 2, & 3, & 4.

GLIDE SCHOTTISCHE.

(NO. 2.)

FIRST PART:—Slide left foot to side (2d), 1; draw right to left and immediately slide left to side (chassé), & 2; close right to left (3d behind), 3; leap sidewise from right to left, at the same time, bring right foot to left (3d behind raised), 4; one measure. Repeat to the right, one measure.

SECOND PART:—Waltz-Galop two measures.

Counterpart for lady.

EDINBURGH SCHOTTISCHE.†

FIRST PART:—Point left foot in 2d, 1; bring left to right (1st), 2; slide left backward (4th behind), 3; close right to left, keeping weight on left, 4; one measure. Repeat, commencing with right foot; in all, two measures.

* By permission of E. W. Masters.

† By permission of W. E. Greene.

SECOND PART :—Knickerbocker; two measures Recommence at first part.

Counterpart for lady.

GAVOTTE.*

Slide left foot to side (2d), 1; draw right to left, 2; slide left to side, 3; draw right to left, 4; one measure. Slide left to side, 1; draw right to left and slide left to side (chassé), & 2; chassé, & 3; draw right to left, placing weight on right, 4; one measure. Waltz-Galop one measure. Slide left to side, 1; chassé, & 2; chassé, & 3; draw right to left 4; one measure. Repeat all of the above, commencing with right foot.

Counterpart for lady.

CAPRICE SCHOTTISCHE.

For description see Caprice

THE VIENNA.†

FIRST PART :—Position, joining right hands with partner, facing in opposite directions.

Step forward with left (4th), 1; draw right to left (3d behind), and pass left to 4th raised, 2;

*By permission of L. F. Segadlo.

†By permission of H. Fletcher Rivers

step forward with left, 3; hop on left and pass right to 4th raised, 4; one measure. Repeat, commencing with right foot; one measure

SECOND PART:—Slide left foot to side, 1: draw right to left, placing weight on right, 2: leap backward from the right to the left foot, and immediately pass right to side (2d), & 3: draw left to right, placing weight on left, 4; one measure. Rep at, commencing with right foot, making the leap *forward* upon the right at the third count. Recommence at first part.

Counterpart for lady.

THE COLUMBIA.*

Slide left to side (2d), 1; chassé, & 2: draw right to left and extend left to 2d raised, 3; leap from the right to the left foot, 4: one measure. Bring right to left and slide left to side (chassé), & 1; draw right to left and pass left to 2d raised, 2; bring left to right and pass right to 2d raised, 3; bring right to left and pass left to 2d raised, 4; one measure. Repeat, bringing left to right, and sliding right to side, etc, two measures.

Recommence as at first. Most of the turn to be made during the second measure.

Counterpart for lady.

*By permission of E. C. Spink.

THE METTLESOME.*

First Part: — Position: standing side by side, both facing the same direction, with hands joined in front slightly raised, the right hand of the lady joined with the right hand of the gentleman, and their left hands joined above the right.

Slide left foot forward (4th), 1; chassé forward, & 2; hop on left, bringing right to 4th behind raised, 3; hop on left, bringing right to 4th raised, 4; one measure.

Repeat, commencing with the right foot; one measure.

Second Part: — Slide left forward, 1; hop on left, disengaging hands and turning to the left (from partner), 2; leap upon the right foot (4th over), continuing the turn, 3; pass left to side and immediately draw right to left, placing weight to right, & 4; one measure.

The third and fourth movements resemble the Waltz-Galop, the leap is made around left to 4th over, producing considerable turn, which is essential in order to make one complete revolution during the measure. Repeat the same, one measure. Recommence at first part.

Counterpart for lady.

* By permission of H. Fletcher Rivers.

THE SKATERS.

FIRST PART:—Position as shown in illustration Both commencing with the right foot. slide diagonally forward*. 1: draw left to 4th behind over. 2: slide diagonally forward with right. 3: hop on right and pass left to 4th raised. 4: one measure.

Repeat. commencing with left foot: one measure

SECOND PART:—Step forward with right. 1: hop on right and pass left to 4th raised. 2: step forward with left. 3: hop on left and pass right to 4th raised. 4: one measure. Repeat. one measure.

Recommence at first part.

THE KNICKERBOCKER.

(DODWORTH.)

Waltz-Galop. one measure. 1 & 2, 3 & 4. Leap backward from the right to the left foot.

* The movement is to be made in imitation of skating.

and almost simultaneously slide right to side, & 1; chassé, & 2; chassé, & 3; draw left to right, placing weight on left, 4; one measure. Repeat, commencing the Waltz-Galop with right foot forward, and making the leap in the second measure forward, with right foot.

Counterpart for lady.

THE CELTIC.*

First Part: — Position: the same as Military Schottische. Forward as in first part of Military Schottische, two measures. The same backward, two measures.

Second Part: — Take waltz position and Waltz-Galop four measures. Recommence at first part.

HIGHLAND SCHOTTISCHE.

First Part: — Hop on right foot and point left in 2d, 1; hop on right and bring left to 3d or 5th raised, 2; hop on right and point left in 2nd, 3; hop on right and bring left to 3d or 5th behind raised, 4; one measure. Slide left to side, 1; draw right to left, placing weight on

* By permission of Ralph Warren.

right. 2: leap sidewise upon the left. 3: hop on left. 4: one measure. Repeat all of the above, commencing with the right foot. two measures.

SECOND PART: — Leap sidewise from the right to the left foot. 1: hop on left, 2: leap sidewise upon the right. 3: hop on right. 4: one

measure. Repeat three times, making in all four measures in second part. Recommence at first part.

Counterpart for lady.

The turn is made mostly during the execution of the second part, only a slight turn being made

in the first part, during the second and fourth measures, first to right and then to left.

The accompanying illustration shows some of the positions which may be used in executing the first part. Experts introduce many of the steps and positions of the Highland Fling.

HIGHLAND GAVOTTE.*

First Part:—Hop on right foot and at the same time extend left to 2d point, 1; hop on right and bring left to third behind raised, 2; slide left to side, 3; hop on left and bring right to third behind raised, 4; one measure. Repeat, making a hop on left and pointing right in 2d, etc.

Second Part:—Slide left to side, 1; draw right to left and pass left to 2d raised, 2; bring left to right and immediately slide right to side, & 3; draw left to right and pass right to 2d raised, 4; chassé to left, & 1, & 2, & 3; draw right to left and pass left to 2d raised, 4; two measures.

Repeat, commencing at first part, by bringing left foot to right and pointing right to 2d, etc. Recommence at first part.

Counterpart for lady.

*By permission of H. Fletcher Rivers.

HIGHLAND GLIDE.*

FIRST PART: — Slide left foot to the side (2d), 1; draw right to left and pass left to 2d raised, 2; bring left to right (3d raised), 3; pass left behind right (3d or 5th behind raised), 4; one measure. Slide left to side, 1; close right to left, placing weight on right, 2; leap from right to left, 3; hop on left, 4; one measure.

Repeat all of the above, beginning with the right foot, two measures.

SECOND PART: — Waltz-Galop four measures.

Counterpart for lady.

*By permission of C. A. Carr.

REDOWA

AND

MAZURKA

"In each are numberless graces,"

THE REDOWA.

M. M. ♩=144

For description see *Pas de Basque* with accentuation in 3-4 time.

POLKA REDOWA.

The name indicates the dance; Polka step, Redowa time.

The methods used to learn or teach the Polka-Redowa, may be the same as those used in the Polka.

THE MAZURKA.*

1st, 2d and 3d measures.	Glissé.
	Coupé.
	Coupé poussé.
4th measure.	Terre à terre.

M. M. ♩=144.

Slide left foot to side (2d), 1; draw right to left and pass left to 2d raised, 2; hop on right, and at the same time, strike the heels together,

*A Polish National Dance. It originated in Mazur, a Polish Province.

3; one measure. Repeat twice; two measures. S amp left foot upon the floor, at the same time raising right, 1; stamp with right, 2; stamp with left 3; one measure. Repeat all of the above, commencing with the right foot; four measures. Recommence as at first.

Counterpart for lady.

POLKA-MAZURKA.

Slide left foot to side (2d), 1; draw right to left, at the same time passing left to side (2d raised), 2; hop on right, at the same time striking heels together, 3; one measure. Polka one measure, ommitting the hop which precedes the slide. Repeat, commencing with the right foot.

The Mazurka should be made in a direct line to the side, the turn being made on the Polka. The turn may be made each time to the right, or alternately, turning to the right when the Polka starts with the left foot, and turning to the left when it starts with the right. It may also be made to the right and left at pleasure.

Counterpart for lady.

THE YORK.*

Slide left foot to side (2d), 1; draw right to left (1st), and almost simultaneously slide left to side (chassé), & 2; draw right to left (1st), placing weight on right, 3; hop on right and slide left to side (2d), & 4; draw right to left, (1st), 5; leap sidewise from the right to the left foot, 6; two measures. Repeat, commencing with the right foot. 1, 2, 3, should be made directly sidewise, the turn to be made on 4, 5, 6.

Counterpart for lady.

To strike the heels together at the fourth count while making the hop, causing the dance to partake of the Mazurka, is an excellent innovation.

THE NEW YORK.†

(CARTIER.)

Position at starting, the same as Military Schottische.

Mazurka forward three measures, Polka-Redowa one measure, at the same time each turning toward partner, changing position, the

*By permission of E. W. Masters.

† By permission of P. V. Cartier.

gentleman placing his left arm about the lady's waist, and the lady placing her right hand on the gentleman's left upper arm. Repeat, gentleman commencing with right, and lady with left foot, changing positions on every fourth measure.

THE NEWPORT.*

Stand in first position, with weight on right foot. Leap backward from the right to the left foot (4th), 1; pass right to the side (2d), and almost simultaneously draw left to right (1st), placing weight on left, & 2; pass right foot to side, and draw left to right (1st), & 3; one measure. Leap forward from the left to the right foot (4th), 1; pass left to the side (2d), and almost simultaneously draw right to left (1st), placing weight on right, & 2; pass left to side and draw right to left (1st), & 3; one measure. The turn is made principally, on the first and second movements; the third movement should be made directly sidewise. In reversing, the backward leap must be made from the left to the right foot, and the forward leap from the right to the left foot.

Counterpart for lady.

* By permission of Russ B. Walker.

THE RIPPLE.

For description, see the Newport.

LA MODE.

For description, see the Newoprt.

THE OCEAN.*

Position, the same as the Berlin. Polka-Redowa forward two measures. At the end of the second measure, take waltz position, and Polka-Redowa two measures. Recommence as at first.

MA BELLE.†

FIRST PART:—Slide left foot backward (4th), 1; draw right to left (3d), 2; slide left backward (4th), 3; point right (2d), 4; draw right to left (5th behind), 5; point right (2d), 6; two measures. Repeat, commencing with slide forward with right, etc., two measures.

Counterpart for lady.

SECOND PART:—Waltz four measures. Recommence at first part.

* By permission of W. F. Mittman.
† By permission of B. F. McDaniel.

THE RUSSIA.*

FIRST PART:—Position as in the Berlin. Polka-Redowa forward one measure, 1, 2, 3. Running step one measure, 1, 2, 3; passing the opposite foot to 4th raised at each step made by the other foot, allowing the toe to bear lightly upon the floor while passing, which may be called a skipping step. Walk one measure, 1, 2, 3. Change hands and salute partner, one measure. Repeat in opposite direction, gentlemen commencing with right, and lady with left foot.

SECOND PART:—Take waltz position and do the Newport; eight measures. Recommence at first part.

*By permission of J. S. Christy.

LA RUSSE.*

Slide left foot to the side (2d), 1; draw right to left (1st). and slide left to side (chassé), & 2; draw right to left (1st), 3; slide left to side (2d), 4; draw right to left (1st), 5; slide left to side (2d), 6; two measures. Repeat, commencing with the right foot. The movements should be made directly to the side in the first measure, the turn to be made on the second measure.

Counterpart for lady.

LA COSKA.†

First Part:—Three Mazurka steps to the side, and one Polka-Redowa step turning; four measures. Repeat, in opposite direction.

Second Part:—Polka-Redowa; eight measures. The Mazurka step in the first part, should be made the same as the first three counts in La Russe.

*Introduced by the American Society of Professors of Dancing, New York, May 1st, 1882.

†By permission of L. De G. Brookes.

LOOMIS GLIDE MAZURKA.*

Glide left foot to side (2d), 1; pass right to 4th behind over, 2; slide left to side, 3; pass right to 4th over, 4; point left in 2d, 5; pause, 6; two measures. Repeat two measures. Polka-Mazurka four measures.

Counterpart for lady.

GLIDE MAZURKA.†

Glide left foot to side (2d), 1; draw right to left (1st), and slide left to side, & 2; draw right to left (1st), 3; one measure. Repeat twice, making in all, three measures. Polka-Redowa, one measure. Repeat the entire movement, commencing with the right foot. Three measures to the side; turn on fourth measure.

Counterpart for lady.

THE RYE.

Commencing with the left foot, walk backward three steps, 1, 2, 3; pass right foot to the

*By permission of A. M. Loomis. Adopted by the American Society of Professors of Dancing, New York, September 11th, 1888.

†By permission of E. W. Masters,

side (2d), and immediately draw left to right (1st), placing weight on left, & 4; pass right to side and draw left to right, & 5; the same again, & 6; two measures. Repeat, commencing with right foot forward.

Counterpart for lady.

HARRIET MAZURKA.*

FIRST PART: — Position, the same as the Berlin.

Point left (2d), 1; draw left to right (5th), 2; point left (2d), 3; slide left forward (4th), 4; slide right forward (4th), 5; draw left to right (1st), 6; two measures. Repeat, commencing with right foot; in all four measures.

SECOND PART: — Take waltz position and Polka-Redowa four measures.

Recommence at first part.

Counterpart for lady.

LOOMIS YALE UNIVERSITY YORK.†

Slide left foot to side (2d), 1; draw right to left and slide left to side (chassé), & 2; close

* By permission of B. F. McDaniel.

† By permission of A. M. Loomis.

right to left (1st), 3; repeat, 1, & 2, 3; two measures. Polka-Redowa two measures. Recommence as at first.

Counterpart for lady.

SPANISH MAZURKA.*

Slide left foot to side (2d), 1; close right to left, 2; hop on right, and at the same time bring left in front (3d raised) 3; one measure. Polka-Redowa one measure. Repeat, commencing with the right foot. The turn to be made on the Polka-Redowa.

Counterpart for lady.

TWO SLIDE RACKET.

Slide left foot to side (2d), 1; draw right to left and slide left to side (chassé), & 2; draw right to left, placing weight on right, and passing left to 2d raised, 3; one measure. Bring left to right and slide right to side (chassé), & 1; repeat chassé, & 2, draw left to right and pass right to 2d raised, 3; one measure.

To recommence, bring right to left and slide left to side (chassé), & 1, etc.

Counterpart for lady.

* By permission of J. G. Hoffman.

LE GALOP A TROIS PAS.*

Glide left foot to side (2d), 1; chassé & 2; chassé & 3; one measure. Repeat to the right, one measure. Recommence as at first.

GITANA WALTZ.

Slide left to side (2d), 1; hop twice on left, 2, 3; repeat with right foot, 1, 2, 3; two measures. Polka-Mazurka two measures. Repeat, commencing with the right foot; four measures. Recommence as at first. The turn is to be made on the hops, and the second measure of the Polka-Mazurka.

Counterpart for lady.

LA ZINGARILLA.

Slide left foot to side (2d), 1; close right to left (3d behind), 2; hop on right and bring left behind (3d behind raised), 3; hop on right and bring left in front (3d raised), 4; slide left to side, 5; hop on left and bring right in front (3d raised), 6; two measures. Repeat, commencing with right foot. Recommence as at first. The turn to be made while hopping.

Counterpart for lady.

* Three Step Galop, also called Three Slide Galop.

THE AMERICA.*

FIRST PART: — Position the same as the Berlin.

Polka-Redowa forward one measure, commencing with the left foot; point right in 2d, one measure: draw right to left (5th behind), one measure; Polka-Redowa forward one measure, beginning with right foot.

SECOND PART: — Take waltz position and point left in 2d, one measure; draw left to right (5th behind), one measure; slide left to side (2d), 1; draw right to left and slide left to side (chassé), & 2; close right to left, 3; one measure. Polka-Redowa one measure, beginning with the left foot. Repeat all of the above beginning with the right foot, eight measures.

Recommence at first part.

Counterpart for lady.

THE LATEST YORK †

Slide left foot to side making a dipping movement 1, 2; draw right to left and immediately slide left to side (chassé) & 3; one measure.

* By permission of C. A. Carr.

† By permission of Constantine Carpenter, Son, and Charles C. Martel.

Draw right to left and slide left to side (chassé) & 1; draw right to left, 2; slide left to side, 3; one measure. Repeat, commencing with right foot.

Counterpart for lady.

NEW YORK.*

(BRENNEKE.)

Slide left foot to side (2d), 1; draw right to left and slide left to side (chassé), & 2; draw right to left placing weight on right, 3: one measure. Three running steps backward, beginning with left foot 1, 2, 3: one measure.

Repeat, commencing with the right foot.

Counterpart for lady.

FIVE STEP YORK.*

FIRST PART:—Position, facing partner, both hands joined as in the Ruchter.

Glide left foot to side (2d), 1; pass right to 4th behind over, 2; slide left to side, 3; pass right to 4th over, 4; point left in 2d, 5; pause, 6; two measures. Repeat, two measures.

SECOND PART:—New York (Brenneke), four measures. Repeat all of the above, beginning with right foot. Recommence at first part.

Counterpart for lady.

* By permission of D. B. Brenneke.

THE MUSETTE.

Slide left foot to side, 1; draw right to left and extend left to 2nd raised, 2; leap from the right to the left foot, 3; one measure. Bring right to left and pass left to 2nd raised, 1; bring left to right and slide right to side (chassé), & 2; draw left to right and pass right to 2nd raised, 3; one measure. Repeat, commencing with the right foot two measures.

Counterpart for lady.

INDEPENDENT YORK.

First Part: — The York as described, four measures.

Second Part: — Separate from partner, the gentleman turning to the left, and the lady to the right, with the step of the York, four measures.

At the end of the fourth measure, join partner and commence at first part.

REDOWA L'ECLAIR.

Slide left foot to side, 1; draw right to left, slightly raising left in 4th behind, 2; leap backward from the right to the left foot, and imme-

diately slide right to side, & 3; one measure. Draw left to right and slide right to side & 1; draw left to right, slightly raising right in 4th, 2; leap forward from the left to the right foot, and immediately slide left to side, & 3; one measure.

To recommence, draw right to left and slide left to side, etc.

At starting, the feet are in 1st, but at the close of each measure, they are left in 2nd, and it is necessary to make a chassé for the first movement of a repetition.

Counterpart for lady.

THE MANITON.*

First Part: — Slide left foot to side, 1; draw right to left, placing weight on right, 2; pass left to side, and immediately draw right to left, placing weight on right, & 3; slide left backward, 4; pass right to side, and immediately draw left to right, placing weight on left, & 5; pause, 6; two measures. Repeat, commencing with right foot, making the movement forward with right foot at fourth count, two measures. Repeat all of the above, four measures.

* By permission of Ralph Warren.

SECOND PART: — Polka-Redowa two measures; repeat first two measures of first part, two measures; Polka-Redowu, commencing with the right foot, two measures; repeat third and fourth measures of first part, two measures.

Recommence at first part.

Counterpart for lady.

MISCELLANEOUS DANCES

"When I behold the festive train
Of dancing youth, I'm young again!
Memory wakes her magic trance,
And wings me lightly through the dance."

LE REVE.*

M. M ♩ = 120. 6-8 time.

Three slides to the side, commencing with the left foot. 1, & 2, & 3; draw right to left, 4; point left to side (2d), 5; draw left to right (3d or 5th behind raised), 6; leap to side (2d), and at the same time bring right to left (3d or 5th behind raised), 7; hop on left and bring right in front of left (3d), 8; four measures. Repeat, commencing with right foot.

The turn is made at the seventh count, and by pivoting on the ball of the foot at the eighth count.

Counterpart for lady.

THE DETROIT.†

M. M. ♩ = 120. 6-8 time.

First Part: — Position the same as Military Schottische. Point left foot in 4th, 1; point the same foot in 4th behind, 2; one meas-

*By per. of C. H. Rivers. This dance was adopted by the American Society of professors of Dancing, New York, on September 4th, 1889.

†By permission of Herman A. Strassburg, Jr.

ure. Three running steps forward beginning with left foot, 1, 2, 3; one measure. Repeat. beginning with right foot; in, all four measures.

SECOND PART:—Take waltz position, and Glide-Polka, four measures. Recommence at first part.

Counterpart for lady.

When pointing forward the body should be carried well backward, and *vice versa*.

LA MARJOLAINE.*

M. M. ♩ = 120. 6-8 time.

FIRST PART:—Position the same as Military Schottische. Point left foot in 4th, 1; point the same foot in 4th behind, 2; one measure. Slide left forward (4th), 1; draw right to left (3d). and immediately slide left forward (4th), & 2; one measure. Repeat, beginning with right foot; in all four measures.

SECOND PART:—Take waltz position, and do the four slide galop four measures. Recommence at first part.

Counterpart for lady.

*By permission of White Smith Music Publishing Co. This dance was arranged by E. W. Masters in 1888.

IMPERIAL POLKA.*

First Part:—Tempo de Schottische. Slide left foot to side (2d), 1; close right to left (3d behind), 2; slide left to side, 3; close right to left (3d behind), 4; one measure. Slide right to side (2d), 1; draw left to right and slide right to side (chassé), & 2; repeat chassé & 3; close left to right (3d behind), placing weight on left, 4; one measure. Repeat all of the above, commencing with right foot, two measures.

Second Part;—Tempo de Polka. Point left in 2d, 1; bring left to right (5th behind point), 2; polka, & 1, 2, 3; two measures. Repeat, commencing with the right foot, 1, 2, & 1, 2, 3; two measures. Glide polka, four measures. Repeat all of the second part, eight measures. Recommence at first part.

Counterpart for lady.

WALTZ GAVOTTE.†

First Part:—Position, as in Military Schottische. Music, two measures schottische, and four measures waltz, alternating for twelve

*By permission of J. C. H. Vance. This dance requires special music which may be obtained of the author whose address may be found in the appendix.

†By permission of J. S. Christy.

measures. Slide left foot forward(4th), 1; draw right to left, placing weight on right and slightly raising left, 2; leap forward from right to left, 3; hop on left and pass right to front (4th raised), 4; one measure. Step backward with right 1; draw left to right placing weight on left and slightly raising right. 2; leap backward from left to right, 3; hop on right and pass left back (4th behind raised), 4; one measure Take waltz position and waltz four measures. Repeat all of the above (two measures schottische and four measures waltz).

SECOND PART:—Waltz sixteen measures. Recommence at first part.

Counterpart for lady.

THE SICILIENNE.

M. M. ♩ = 120. 6-8 time.

Hop on right foot and bring left behind (3d or 5th behind raised), 1; hop on right and bring left in front (3d raised), 2; hop on right and pass left to side (2d point), 3; bring left to right (3d raised), 4; two measures. Slide left to side (2d), 1; draw right to left and slide left to side (chassé), & 2; repeat chassé, & 3; close right to

left (3d), 4; two measures. Repeat, commencing with the right foot, four measures. Recommence as at first.

Counterpart for lady.

THE GLISSADE.

M. M ♩ = 120. 6-8 time.

For description, see the Galop.

THE ROCKAWAY.

M. M ♩ = 120. 6-8 time.*

Leap backward from the right to the left foot (4th behind), 1; leap backward upon the right (4th behind), 2; one measure. Waltz-Galop three measures. Repeat, commencing with the right foot, making the turn to the reverse in the three measures of Waltz-Galop Recommence as at first.

Counterpart for lady.

*May also be danced to Galop.

CADET WALTZ *

MUSIC:—Two measures Mazurka, and four measures Waltz, alternating.

FIRST PART:—Slide left foot to side (2d), 1; draw right to left and slide left to side (chassé), & 2; draw right to left and slide left to 2d point, 3; one measure. Draw left to right and slide right to side (chassé), & 1; chassé, & 2; draw left to right and slide right to 2d point, 3; one measure.

SECOND PART:—Waltz four measures, commencing with right foot forward, turning to the right. At the end of the fourth measure, the right foot should be passed to the side (2d raised). To recommence, bring right to left and slide left to side, etc. In commencing the second part the second time, the turn in the waltz should be made to the left, commencing the movement with right foot backward.

Counterpart for lady.

* By permission of L. W. Vizay.

THE BRONCO.

M. M. ♩ = 120. 6-8 time.*

Leap backward from the right to left foot, 1; leap backward upon the right foot, 2; leap backward upon the left, 3; pass right to side and immediately draw left to right *(à la Newport)*, & 4; pass right to side and draw left to right, & 5; leap forward upon the right, 6; pass left to side and draw right to left, & 7; pass left to side and draw right to left, & 8; four measnres.

Repeat, commencing as at first. The second time the right foot may move backward at the sixth count, making the turn to the left.

Counterpart for lady.

THE VICTORIA.†

M. M ♩ = 120. 6-8 time.

FIRST PART: — Position, the same as in Millitary Schottische.

Place left in 4th point, 1; bring left to 5th behind, 2; leap upon left, and immediately pass right to 4th point, & 3; bring right to 5th behind, 4; two measures. Repeat, two measures.

* May also be danced to Galop.

† By permission of W. F. Mittman.

SECOND PART :—Take waltz position and do the Four Step Galop four measures, by leaping upon the right, and immediately sliding left to side, at starting. Recommence at first part.

Counterpart for lady.

THE VARSOUVIANNA.

(NO. 1.)

FIRST PART :—Polka-Redowa, one measure. Point right in 2d, one measure. Polka-Redowa to right, one measure. Point left in 2d, one measure. Repeat all of the above, in all, eight measures.

SECOND PART : — Mazurka two measures. Polka-Redowa, one measure. Point right in 2d, one measure. Mazurka, two measures, commencing with right foot. Polka-Redowa, one measure. Point left in 2d, one measure. Recommence at first part.

The Polka-Redowa in the first part, may be made by turning alternately to the right and left.

Counterpart for lady.

THE VARSOUVIANNA.

(NO. 2.)

The same as Varsouvianna No. 1, excepting that during the first count of the Polka-Redowa, two quick slides are made instead of one.

THE VARSOUVIANNA.

(NO. 3.)

FIRST PART:—The same as Varsouvianna No. 1, eight measures.

SECOND PART:—Slide left foot to side, 1; chassé, & 2; draw right to left, placing weight on right, 3; one measure. Repeat, one measure. Polka-Redowa, one measure. Point right in 2nd, one measure. Repeat second part, commencing with the right foot, four measures. Recommence at first part.

Counterpart for lady.

ADVANCE VARSOUVIANNA.*

FIRST PART:—Position as in Military Schottische. Polka-Redowa forward, one measure. Point right in 4th, one measure. Polka-

* By permission of Mrs. W. E. Greene.

Redowa forward, commencing with right foot, one measure. Point left in 4th, one measure.

Repeat all of the above, four measures.

SECOND PART:—Take waltz position and Polka-Redowa, three measures. Point right foot in 2nd, one measure. Repeat, commencing with right foot, four measures.

THIRD PART:—The same as first part.

FOURTH PART:—Take waltz position and do the second part of Varsouvianna No. 1; eight measures. Recommence at first part.

Counterpart for lady.

THE MARYLAND *

(VARSOUVIANNA.)

FIRST PART:—Slide left to side (2d), 1; draw right to left and slide left to side (chassè), & 2; draw right to left and immediately step backward with left, & 3; slide right to side, 4; draw left to right and immediately slide right to side (2d point), & 5; pause, 6; two measures Repeat all of the above, commencing with the right foot, making the third count forward, with right foot; two measures. Recommence with left foot, repeating to the left and right, four measures.

* By permission of W. E. Greene.

SECOND PART: — Slide left to side, 1; chassé, & 2; close right to left placing weight on right, 3; repeat: two measures. Do the first six counts of first part; two measures. Repeat, commencing with right foot; in all eight measures.

Counterpart for lady.

DANISH DANCE.

(NO. 1.)

M. M. ♩=144 2-4 time.

FIRST PART: — Step sidewise with left foot, 1; draw right to left, placing weight on right, 2; one measure. Repeat twice, 3, 4, 5, 6; two measures. Step left to side, 7; draw right to left, allowing weight to remain on left, 8; one measure. Chassé to the right, four measures, 1 & 2 & 3 & 4 & 5 & 6 & 7, 8; drawing left to right, allowing the weight to remain on right at eighth count. Repeat all of the above, eight mersures.

SECOND PART: — Galop, or Waltz-Galop, sixteen measures. Recommence at first part

Counterpart for lady.

The first part should be made without turning. The second part should be done by turning to the right and reverse, at pleasure.

DANISH DANCE.

(No. 2.)

FIRST PART: — Step sidewise with left foot, 1; draw right to left, placing weight on right. 2; one measure. Repeat three times, 3, 4, 5, 6, 7, 8; three measures. Chassé to the left, four measures, 1 & 2 & 3 & 4 & 5 & 6 & 7, 8; drawing right to left, allowing the weight to remain on the left foot at the eighth count. Repeat all of the above to the right, eight measures.

SECOND PART:—Waltz-Galop, sixteen measures.

FIVE STEP WALTZ.

M. M. ♩=144. 5-4 time.

(No. 1.)

One Mazurka step to the left, 1, 2, 3; leap upon the left foot, 4; hop on left and bring right to 3d raised, 5; one measure. Repeat commencing with the right foot.

Counterpart for lady.

FIVE STEP WALTZ.

(NO. 2.)

Slide left foot to side, 1; chassé, & 2; draw right to left placing weight on right, 3; leap from the right to the left foot, 4; hop on left and bring right to 3d raised, 5; one measure. Repeat, commencing with the right foot.

Counterpart for lady.

"Shall I have the pleasure?"

GENERAL REMARKS

"A prophet of glad tidings, finisher
Of utmost hope."

GENERAL REMARKS.

As a rule, those who dance with little effort, dance gracefully and well. Movements to be easy, must necessarily be natural, and not forced. Natural movements are always graceful. A motion which sometimes seems difficult, may be cultivated so as to become perfectly easy, and when one executes a movement in dancing with little exertion, it usually has the appearance of being made intuitively

One shou'd not assume a special or peculiar style, as it is two often indicative of an attempt at immitation. A manner that would become one person, might be entirely out of place when adopted by another. One may dance with a good deal of motion, and the effect would be rathe: pleasing than otherwise, and seem fitted to the person, while another, of entirely different style and bearing, would be extremely awkward in trying to affect a similar movement. The style of dancing, if well adapted to the person, may be fully as much in good form, as a different

style, adopted by a person of another type. Dance that you may enjoy it, and give your partner pleasure, rather than entertain the feeling that you are being criticised, or perhaps admired, which will always subject your movements to deteriorating influences.

Consult a competent instructor, and profit by his advice. If you have faults, correct them at once, which will, often times, require no little effort

We do not presume, that one who has never received practical instruction, may become an expert by the study and practice of the explanations, exercises and suggestions, which we have submitted There is one very important factor, which cannot be described or illustrated. A prevaling style, a certain bearing, which experienced dancers acquire through association and famiarity with the ball room. This indescribable presence, can only be acquired by observation and practical experience.

The dancing school is the place best fitted to qualify dancers, but the work can be greatly forwarded, by careful study and a strict observance of the principles embodied in this work.

TECHNOLOGY

"One cannot become master of an art, without a knowledge of its technique."

TECHNOLOGY.

The following terms, with pronunciations, definitions and explanations, embrace all I have used in the analysis and description of dances.

To make proper application of technical terms, one must possess a thorough knowledge of them, and even then it requires no little care and skill, to analyze the movements and steps of a dance. I find that many who are considered good authority, differ in the conception of some of the technical terms, thereby creating more or less confussion among the fraternity.

> "The tree of knowledge, blasted by desputes,
> Produces sapless leaves in stead of fruits."

The name of a step is usually suggested by the movements which compose it, and a safe rule is, to consider the literal meaning of the term.

I have not attempted to describe every manner in which each step, to which the terms apply, may be executed, for usually the ways are many, and would require more space than I have to

devote to such matter. I have given sufficient examples to convey a correct idea of all the movements, and with a knowledge of the forms submitted, the ways of application may be easily determined.

TERMS.

A l'endroit (ah langdrowa). To the right.

A l'envers (ah langvare). To the reverse.

Alignment (aleenma). In a straight line.

Assemblé (assaumblay). A gathering.

In dancing, a gathering of the feet; bringing the feet close together; coming from an open to a closed position; and is generally used as a finish to a step sentence, therefore, it seldom occurs otherwise than in combination with other steps, the most frequent being that with a *jeté*.

When made from a closed position, it is composed of four movements: a bending in 1st, 3d, or 5th, at the same time a gliding movement to 2d, then a jumping movement, and at the same

time, a movement of adhesion, to regain 1st, 3d, or 5th. The weight of the body should fall equally upon both feet at the fourth movement.

When used as a finish, it is usually made from an open position, and requires but two movements; a jumping, and a movement of adhesion. It may be made in any direction, or in place.

Balancé (balansay). The body poised alternately on each foot.

Battu (battu), adj. Beaten. In dancing, beating or striking one leg or foot against the other. It may be done with one foot, or both feet, and in many ways; to wit: striking the calf of the leg; striking the whole leg; with the sole of the foot; with the heel etc. All these, against the leg that holds the weight of the body. It may be accompanied by bendings, risings, leaps, fallings or slidings, the feet in the air, on tiptoe, or rest on the heel, quarter turn, half turn, three quarter turn, or whole turn. To strike once is a *plain* or *simple battu*; twice, a *double;* three times, a *triple battu.*

Batu simple dessus. Striking over. (in front).

Battu simple dessous. Striking under (behind).

Battu double, dessus et dessous. Striking over and under.

Battu triple dessus, dessous et dessus. Striking over, under and over.

Battu triple, dessous, dessus et dessous. Striking under, over and under.

Pas battus with both feet, may be made by leaping, and striking the feet together while in the air. This movement is called *pas de zéphire* with *frappés*, or *battus*, but perhaps better known as *entrechat* (arntrashar). To execute this movement, stand with right foot in 3d, bend both knees in preparation, leap, and while in the air, change the position of the feet from 3d to 3d behind, twice or more, according to the ability. To make *one* change, it would be termed *changement*, or *changement des pieds*.

Changement (shangemar). Changing.

Changement des Jambes. Changing the legs.

Changement des Pieds. Changing the feet.

For example: stand with right in 3d, jump and change to left in 3d.

Chassé (shassay), adj. Chased; hunted. When applied to dancing, it means chasing step; one foot chasing the other out of its place. It may be made forward, backward, to the right, or to the left. To make one *pas chassé* to the left, stand in preparation upon the left foot, with the right in 2d. Draw right to left, and almost simultaneously slide left to side (2d). To make a succession of *pas chassés*, starting from the first position, as is often done in quadrille figures, where four counts are to be made to the left and four to the right, slide left to side, 1; chassé, & 2; chassé, & 3; draw right to left, allowing the weight to remain on left, 4. Repeat the same to the right. The slide or glide at starting, is not a part of *pas chassé*, but is a preparatory movement; nevertheless, in such instances it receives a count. The movement at the fourth count, also, which is simply a glide, is no part of *pas chassé*, but a finish, after *pas chassé*, to complete the sentence, and, at the same time, a preparation for the movement which follows, and is entitled to a count.

Coupé lateral (draw right to left, and at the same time pass left to 2d raised), may be used as a finish to the same figure, which will leave the left foot in position to commence *chassé to the right*, without making a preparatory glide.

The following is an explanation of the step by Geovanni Andrea Gallini, in his own words: "To do this sideways, you must place yourself in 2d position. If you go to the right, it is performed by sinking, then in rising, spring on both feet, and place the left foot behind, where the right was, at the same time glide right foot, advancing to 2d position." A translation from Friedrich Albert Zorn's work, of which the following is a copy, gives the same analysis:

"To make such a step well, one must put the left foot in the 2d position, and slide to the backward 3d position, slide the right foot out of its place, so as to carry the body sidewise, and during which, it allows the left foot to come to the 2d position, and take the step again."

We find in "Letters on Dancing," by E. A. Thileur, virtually the same explanation of the term. The above quotations will, without doubt, sustain the analysis which I have submitted.

Chassé alternatif. Chassé first with one foot and then with the other, forward or backward. while *chassé simple* is made to the side.

Chassé à droit. Chassé to the right.

Chassé à gauche. Chassé to the left.

Cinq. Five.

Cinq Temps. Five time; five steps.

Contre-partie (kontra-partee). Counterpart.

Coupé (koopay), adj. Cut; cut out. In relation to dancing it is used as a substantive.

Coupé or *cut step* is made by going from an open to a closed position, and to an open again with the foot which has been *cut out of place*.

It can be made with either foot, in front, behind, or sidewise.

Coupé dessous, or *under cut step*. To make *coupé dessous* with right foot, stand upon left. with right in 4th behind raised. Bring right to 3d behind, placing weight on right, and at the same time raising left in 4th.

Coupé dessus, or *upper cut step*. To make this step with left foot, stand upon right,

with the left in 4th raised. Bring left to 3d, placing weight on left, and at the same time raising right on 4th behind.

Coupé lateral, or *side cut step*. When the right foot is to be used in executing this movement, stand upon left, with right in 2d raised. Bring right to left (1st, or to any other closed position), transferring weight to right, and at the same time passing left to 2d raised.

It will be seen that *chassé* is composed of *coupé*, together with a transfer of weight to the foot which has been cut or chased out of place. The raised position is generally used for *pas coupé*, while *pas chassé* is seldom executed otherwise than with a continued touching of the floor. In executing *coupé*, the feet are carried, and in *chassé*, the feet glide lightly upon the floor. *Pas coupé* requires only one *dégagement*, while two *dégagements* are used in *pas chassé*.

Coupé frappé, or *struck cut step*. The foot put down *audibly* in making the cut; cutting with a stamp, as in Russian dances.

Coupé poussé, or *pushed cut step* The movement which is made at the third count in the Mazurka, will illustrate this step.

Danseur (danser). A gentleman dancer.

Danseuse (dansers). A lady dancer.

Dégagement (degazhma). Disengaging; freeing. In dancing, a freeing of the foot.

Demi (dermee). Half.

Demi-coupé. Half coupé; the first movement of coupé, with a transfer of weight, without raising the other foot.

Demi-glissé. Half glide.

Demi-rond de jambe. A half round with the leg.

Dessous (dessoo). Under; behind.

Dessus (desseu). Over; in front.

Deux (der). Two.

Deux temps. Two time. In relation to dancing it means two movements.

Droit (drowar). Right.

Echappé (eshappay). Escaped; separated from. To execute *pas échappé*, stand upon both feet, leap, and at the same time separate the feet, and fall in open position.

Elevé (elevay). Raised.

Entier (entire), adj. Whole; entire.

Frappé (frappay), adj. Struck.

Gauche (gosh). Left.

Glissé (glissay). Glided. In dancing, the foot glided.

Glissade (glissard). Glide; gliding; sliding. In dancing, a gliding or sliding of the foot.

Glissé or *glissade*, is usually applied to any sliding or gliding movement. It may be well to mention, that it is not always that a glide is made with the foot bearing upon the floor; it may be a glide through the air as well. The term *slide* refers to a gliding upon the surface.

Pas glissé and *glissade* are analagous terms, and refer to any step glided. *Glissade* is seldom used, *pas glissé* being a better form. In the Italian schools the term *glissade* is made use of more frequently than in the French academies, the Italians pronouncing it *glis-sard-ee*.

The French adhere closely to the proper application of terms, on account of their own language being used in expression, while other nationalities are apt to apply imperfect renderings.

Glissé, may refer to any sliding or gliding movement, but when the weight is to be trans-

ferred, the term *pas glissé* should be used; the former meaning a gliding movement, and the latter referring to a step glided, the *step* demanding a transfer of weight.

When *glissé* is preceded by some other term, *pas* is sometimes omitted, but understood.

Some authorities claim that there are half slides, and whole slides, and that the term should be qualified. For example: *demi-glissé* or *demi-glissade*, referring to a half slide, made by gliding the foot from 3d to 4th, from 4th to 3d, or from 1st to 2d, etc. *Pas glissé entier*, or whole slide, being made from 4th behind to 4th, from 2d, passing 1st and 3d to 5th, or in some similar crossed or passing manner.

Pas glissé is a step more frequently used in round dancing than any other, and to submit a few of its many forms, will be sufficient to express the manner of execution.

A slide forward, backward, or to the side, placing the weight upon the foot which has made the movement, may be called *pas glissé* or *glissade*. To finish the step, the other foot may be drawn to it, the weight remaining on the same foot, or being again transferred, if the form is to be repeated; or, a finish may be made with an *assemblé*.

E. A. Thileur, in his "Letters on Dancing," explains a *glissade* as being executed in the same manner as an *assemblé*, with the exception, that it is divided by a jumping on to the extended foot, while in open position, and finishing by the movement of adhesion to the first position with the other foot.

Pas glissé or *glissade* may be made while one foot is in a raised position, by a spring and a slide with the foot that supports the weight of the body. This, perhaps, may be more properly called *pas elevé glissé*. Passing one foot to an open position, allowing the toe to rest on the floor, and while in that position slide the other foot to it, is another form. The term properly applying to this movement would be *pas glissé elevé*.

I find in the work of Friedrich Albert Zorn, an explanation of *pas glissé* and *glissade*, which sustains my interpretation, and I consider his work the most complete and best adapted to the present time, of any work on dancing in existence.

It was completed in 1887, and would naturally be more in accordance with present forms, than works of an earlier issue. Frederick Al-

bert Zorn is a member of the Academy of Dancing in Berlin, and received the support and assistance of such professors of the art, as P. Tagleone, A. Freising, Arthur St. Leon, Otto Stoige, Bernhard Klemm, Charles Blasis, Sulzer, Roller and others, and with such a backing we may feel safe in acting in accordance with his analysis.

Jeté (ghetay), adj. Thrown.

Le changement de tour. Change of tour or course; change from turning to the right, to the reverse, and vice versa.

L'endroit (langdrowa). The place; the right side. In dancing, the right.

L'envers (langvare). The wrong side; the reverse, when pertaining to dancing.

La Valse à deux temps. Two step waltz.

La Valse à trois temps. Three step waltz.

La Valse à cinq temps. Five step waltz.

Le Galop à trois pas. Three step galop.

Le Galop à quartre pas. Four step galop.

Le Galop à pas sauté. Hopping step galop.

Marché (marshay). Marched.

Militaire (militare). Military.

Pas (par). A step. A step demands a transfer of weight, consequently, by simply moving the foot, without transferring the weight, one has made a movement which cannot properly be called a step. For example: *pas glissé* is a sliding of the foot and a transfer of weight, and would be called a step glided. The term *glissé* may refer to a sliding or gliding of the foot, *with* or *without* a transfer of weight. When made without changing the weight it should never be called *pas glissé*. The term *pas* should not be used unless a transfer of weight is to be understood.

Pas battu. A step beaten or struck; a striking or beating step; a step made, accompanied by the beating of one leg or foot against the other.

Pas chassé. Chassé step.

Pas coupé. Coupé step.

Pas de Basque (pard bask). A step of Basque. It had its origin among the people of the province of Basque, in the south of France.

Movements described on page 73 and 74.

Pas de deux (par der der). A step by two

Pas de Quartre (pard kat). A step by four.

Pas de sissonne (pard sisson), or pas de ciseaux. The word *sissonne* is the name of a National Province Dance, which was performed in about the year 1565, at the Queens court in France, and from which many other dances have been taken.

Pas de ciseaux. Scissors step; a name often applied to *pas de sissonne*, being suggested by the movements of the step, which resemble the opening and closing of a pair of scissors.

The following are a few of the many forms of *pas de sissonne* or *cross leap* as it is sometimes called:

Stand with right in 4th; make a *demi-rond de jambe* with left, and place it in 5th, bending both knees, 1; leap forward from both feet, and alight on left, placing right in 5th behind raised, 2.

Stand with right in 4th; make a *demi-rond de jambe* with left, and place it in 5th, bending both knees, 1; rise on the toe of the right, and pass left to 2d or 4th raised, 2. Another form may be executed by standing upon left with right in 2d raised; bring right to 5th, or 5th behind, bending both knees, 1; rise and pass left to 2d raised, 2.

If the crossing is made in front, it is called *pas de sissonne dessus*, or *upper scissors step*; if made behind, it is called *pas de sissonne dessous*, or *under scissors step*.

If the striking and crossing is changed each time, it is called *pas de sissonne alternatif*, or *alternated scissors step*.

Feuillet, in his Orchesography, gives twelve examples, which are only a part of the many forms of execution. The step may be applied to any *tempo*, and may be done in any direction, on straight lines, or turning.

Pas de trois (par der trwah). A step by three.

Pas glissé. A step glided; a gliding step.

Pas jeté. A step thrown; the weight of the body thrown from one foot to the other; a

leap from one foot to the other. It may be made forward, backward, to the right, to the left or in place.

To execute *pas jeté*, one should stand with weight upon one foot, bend the knee in preparation for the leap or bound, throw the body in the direction required, and alight upon the other foot, the toe touching the floor first. The heel of the foot upon which we alight, may be allowed to sink to the floor, or the position of the foot may remain unchanged. The knee should be allowed to bend after alighting upon the foot, producing a sinking movement, which will leave one in preparation for the movement which follows

Pas jeté relevé. A leap into an open, and a rising in a closed position. The rising being made by straightening the leg which has received the weight, and rising high upon the toe, at the same time bringing the other foot to a closed position

Pas marché. A step marched; a walking step.

Pas sauté. A step hopped; a hopping step.

Pas sur place. (par sur place). A step in place.

Pas de zéphire. A step, in which, a part of the sentence is made with the foot or feet in the air.

Pied (pe-ay). Foot.

Pirrouette (pirrouet). Turning; whirling; turning on one foot.

Polker (polkay). Polka.

Poussé (poosay.) Pushed.

Premier (premeay). First; chief; principal.

Quatre temps. Four time; four movements.

Relevé (relevay). Raised;

Rond de jambe (rond zhawmb). A round with the leg.

Rotatoire (ratatwar). Rotary

Sauté (sotay). Hopped. When used as a substantive it means a hop.

Temps (tang). When used in reference to dancing, it signifies a movement. *Tems* is another form of the term with the same signification.

Terre à terre (tare a tare). Ground to ground. It is applied to steps which follow each other by striking or stamping on the floor, as in the fourth measure of the Mazurka.

Trois (trwah). Three.

Trois temps. Three time; three movements.

Valse (valse). Waltz.

"League with you I seek
And mutual amity, so straight, so close,
That I with you must dwell, or you with me.

APPENDIX

APPENDIX.

The following Directory embraces the names of those who have kindly contributed to this work, and of whom special music for their dances may be obtained:

Brookes, L. De Garmo, 361 Broome street, New York City.

Brooks, James P., cor. 6th and Liberty streets, Pittsburgh, Pa.

Brenneke, D. B., Indianapolis, Ind.

Balmer & Weber, music publishers, St. Louis, Mo.

Bobzin & Co., Charles, music publishers, 184 Woodward avenue. Detroit, Mich.

Carr, C. A., 675 West Lake street, Chicago, Ill.

Cartier, P. V., 80 5th avenue, New York City.

Carpenter, Constantine, 1219 Chestnut street, Philadelphia, Pa.

Christy, J. S., 1010 Pennsylvania avenue, Pittsburgh, Pa.

Durgin, H. C., Colorado Springs, Col,

Graves, A. G., 119 State street, Albany, N. Y.

Greene, Wm. E., P. O. Box 665, Providence, R. I.

Greene, Mrs W. E., P. O. Box 665, Providence, R. I.

Hoffman, J. G., Waverly, N. Y.

Loomis, A M., P. O. Box 1129, New Haven, Conn.

Mahler, Jacob, 3545 Olive street, St. Louis, Mo.

Masters, E. W., 1031 Washington street, Boston, Mass

Mittman, W. F. 361 North Clark street, Chicago, Ill.

McDaniel, B. F., 30 Avon street, Dubuque, Ia.

Paul, Francois. Music for the Baby Polka, may be obtained of Alphonse Leduc, 3 Rue de Grammont, Paris, France.

Rivers, C. H., 175 State street, Brooklyn, N. Y.

Rivers, H. Fletcher, "Amphion," 441 Bedford avenue, Brooklyn, N. Y.

Segadlo. L. F , 22 West Park street, Newark, N. J.

Strassburg, Herman, Jr., 118 Alfred street, Detroit, Mich.

The Galop Publishing Co., E. W. Masters, manager. Publishers of the Galop, the only paper devoted to dancing, regularly issued in America. 1031 Washington street, Boston, Mass.

Vance, J. C. H., Prospect street, cor. Brownell, Cleveland, O.

Vizay, L. W., 218½ West Water street, Milwaukee, Wis.

Walker, Russ B., 24 Dwight street, Boston, Mass.

Wilson, Geo. T., 27 Spring street, Auburn, Me.

White, Smith, Music Publishing Co., Boston, Mass.

Warren, Ralph, 1545 Champa street, Denver, Col.

Printing by
Mitchell & Bickford
Portland, Me.

Illustrations by
The Lakeside Press
Portland, Me.